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SHAKESPEAREAN TRUTHS

BY COLLINS STURTEVANT

The thought of that shelf in the British Museum devoted solely to an index of the works on Shakespeare, would give me pause, were it not that I am spurred on by a fear lest among THE MIRROR's many readers there be some whose faith in the paternity of Zebedee's children has been unsettled by the article entitled "The Authorship of the Shakespeare Plays."

Arraignment or defence can be productive of but little if any matter that is new to those who are specially interested in the subject. The general public, however, with its thousand and one concerns, has no leisure to put to the proof the arguments Mr. Donnelly sets forth, and is grateful, I fancy, for a reconsideration of the truths in the case just as often as the fallacies thereon are bruited abroad. The very general esteem in which a periodical like THE MIRROR is held is apt to throw a favorable light upon the contributions to its columns, and it is only fair that both bill and answer should profit by this illumination.

Aside from the "class-feeling" which is graciously conceded to be pardonable in the "play-actor's hostility" to a theory which claims that the great plays were not written by the play-actor of Stratford, how does Mr. Donnelly account for the feeling, equally hostile, manifested towards his claim by the literary guild which surely might (the plays being out of the question) claim with greater pride and equal propriety fellowship with the Lord Chancellor? Yet, with scarce one noteworthy exception, literary men on both sides of the Atlantic proudly enroll the player's name among their own as the crowning glory of their calling.

To speak undeserved ill of the living is libelous, and the law holds in readiness means of redress for the victim if he does not choose more direct mode of reprisal. But the dead, he

> ——that warbles lond and long
> And drops at glory's temple gates
> For whom the carrion vulture waits
> To tear his heart before the crowd!

May Tennyson's reputation be spared the evil fortunes which have befallen his whom he fondly calls "My Shakespeare."

Sad though the subject be yet, as in the Master's tragedies, food for mirth appears here and there, and enables us to bear with the sorry chicanery which strives to make a point by fair means or foul.

"In the argument of the question we have, of course, no positive testimony, apart from the Cipher in the plays themselves," says our author (of the Cipher). No more than a sentence is required to sweep away the testimony of Chettle, of Southampton, and of Ben Jonson, upright and intellectual men of note. Rare Ben's affectionate admiration would be sufficiently attested by the well-known lines: "He was indeed honest and of an open and free nature; had an excellent phantasy, brave notions and gentle expressions;" if the glowing eulogy he prefixed to the Plays had been lost (as I doubt not the Baconians wish in their hearts it had):

> While I confess thy writings to be such
> As neither man nor muse can praise too much,
> 'Tis true and all men's suffrage. -
> Triumph, my Britain, thou hast one to show,
> To whom all scenes of ho nage owe.
> He was not of an age, but for all Time.

An unmanageable theory which would have us believe Ben Jonson deceived in his boon companion to such a degree as that!

The line of circumstantial evidence being resorted to, I will also proceed upon the same and endeavor to follow where Mr. Donnelly may lead, always reserving the right, however, to extricate myself at once from an inevitably unpleasant position.

I "The plays show the most profound scholarship. A considerable part of Henry V is written in French, and accurately written at that. It requires a much more complete knowledge of a language to write it correctly than to read it."

The latter sentence inspires a sentiment only to be expressed by borrowing a stanza from Holmes' "Address to the Katydid":

> Thou mindest me of gentlefolks,
> Oh! gentlefolks are they,
> Thou sayest an undisputed thing
> In such a solemn way.

And what new interpretations must we learn to put upon the term, "a considerable part?" Considerable, forsooth! Really, there is no lack of confidence in this essayist, or else he is pursuing another course from that recommended in whist: "When in doubt, lead trumps." If this is the best one's adversary can do, best blow out the candle and bid a good night. Anyone not familiar with the play should glance over the three exceedingly brief scenes, in which French conversation occurs; he will marvel at the mind that weakens its case by advancing such persiflage—the which Shakespeare could easily have written with but slight acquirements or, indeed, might first have composed in English and had them translated—as proofs of "profound scholarship."

The sources, mentioned as having been unknown in the vernacular, from which several plays were apparently drawn, may have been reached by the keen-eared playwright in various ways. Companions, better versed in foreign tongues than he, doubtless talked at The Mermaid, and where not, of what they read; in some cases the resemblance of plot is easily accidental; in that of Two Gentlemen of Verona, it is accounted for by Gerald Massey, who thinks that as both Shakespeare and Wilson were under the patronage of the Earl of Southampton, there can be nothing unlikely in the supposition that the former had a look at Wilson's translation of "Diana of Montemayor," (dedicated to the Earl), long before it was printed. Further attempts are made to show that the author of the Plays must have been acquainted with Spanish literature.

Ben Jonson gives his friend credit for "little Latin and less Greek," from which a genius would certainly derive more profit than would another man from the most complete acquirements. The literature, too, of the day abounded in classical quotations and allusions. There could have been no difficulty in the way of a quick wit familiarizing himself with all that was necessary to indulge in the mythological coloring most of the Elizabethan poets loved to throw over their work. Shakespeare, to be in the fashion, makes use of material—whether borrowed at first or second hand we have no means of knowing—from the classics. Yet he does this with no great relish; he worked on a different plan from the classic model, and his contemporaries make sport of his neglect of antique forms and evident lack of formal learning.

The claim advanced that "the man who wrote Shakespeare" was the originator of several thousand words, is as susceptible to compression at the hand of impartiality as was the phrase "a considerable part." The fact that the dictionary names Shakespeare as authority for the use of a word by no means implies that he invented it, but that as customary, the best-known writers who have made use of a term, are cited. The wonderful growth of the language of his period in strength, in lightness, in subtle distinction of meaning, is not to be credited to any one man, as may be seen by a survey of the broadly picturesque, not to say fantastical, phraseology in the works of Shakespeare's contemporaries, and in the private correspondence of the time. "But a little too much of this."

II. That Shakespeare's education was interrupted at an early age is a tradition we regret to hear, yet if we recall the lives of many of our greatest geniuses, how few but appear to have been dealt adversely with in this matter. Chatterton and Dickens are two of the names which rise at random in my thoughts and what more could the University have done for them than they did for themselves, or rather than did that unaccountable power of Genius with which they were born. Impossible is it to judge such men by ordinary rules of cause and effect. The Plays do not smack of the study. A wondrously learned man such as Donnelly endeavors to picture as their author would not have put a seacoast to Bohemia nor committed the various other anachronisms over which commentators have shaken their heads, but on the other hand he would have lost the deep insight into many-sided human nature, the fresh transcripts of human conflict which only frequent and cordial contact with humanity can give.

III. For answer to the third averment I heartily wish I might give in toto C. Coquelin's clever sketch on "Molière and Shakespeare" contributed to the Christmas number of THE MIRROR for 1888, but as space is limited I shall content myself with a few quotations.

After mentioning the "school" that attempts to confer a great writer's fame upon another, he adds, "We have not yet arrived at such a school as that. Is it because an hypothesis of that order would be impossible? Would there not, for instance, be as much semblance of truth in attributing the authorship of L'Ecole des Femmes and of Don Juan to the great Condé, to whom tradition has ascribed at least one of the couplets in Tartuffe? There are bullies as well as hypocrites, and who was the avowed patron of Molière? It is well known that the great Condé prided himself on being a wit and a libertine, and took delight in theatrical matters. Why should he not have tried his hand at play-writing? That would explain how the original Tartuffe was played at his house in its complete form long before it was re-writ en; why the rewritten version was first presented at his house, and why Molière left no manuscripts. If he seems like a belated twin brother of Shakespeare, it is not merely owing to his admirable display of kindred genius, but also to the numerous phases of similarity in their lives and habits. Actors at the start, then authors, then managers; extremely youthful and poor at the outset of their career, they both made a fortune and died rich, the one at fifty-two, the other at fifty-one, leaving the same number of works, of which they seem to have been quite negligent, as they were not printed in complete form until friends took the trouble to complete them after their death."

IV. In the interests of the Cipher, it is deemed necessary to make the most of every breath of slander blown forth by a Stratford gossip. Let him about whom false rumors have never been afloat, place credence in them! Nothing so vile, however, is recorded of the poet as the extravagantly zealous prosecution by Bacon of his benefactor Essex and friend Southampton, and the obsequious letter with which this same traitor greets Southampton's deliverance from the Tower on the death of Elizabeth. Not the most enthusiastic of his biographers has ventured to defend his conduct in these instances, and there have not been wanting great minds to question the much vaunted merits of his investigations in the realms of thought, and to declare that logic and the powers of reason were in existence before the author of the "Novum Organum" saw light.

The height of Shakespeare's ambition, as deduced from unquestioned facts, was to make money enough to lay by for a rainy day (he was no one to dance all Summer and call on his neighbor for Winter lodgings), and to buy a comfortable house and garden in his native town, where he might end his days surrounded by his wife and children, sure that they would want for nothing after he was gone. A reprehensible fellow, surely! Not being able to call him a spendthrift and a vagabond, let us set him down as miserly and close-fisted.

He keeps his accounts in an honest, manly fashion and impoverishes no one by contracting debts he cannot pay, a form of robbery a highwayman who, to say the least, makes no false pretences, might scorn, but, desiring to be done by as he did by others, he is to be condemned. I think, after all, that Mr. Donnelly cannot divest the figure of Shakespeare of the halo which we are brought up to see about it, and that it is this which makes him so unmercifully irate in his handling of the prosaic facts in the life of the great bard. The old-fashioned idea of a poet as an irresponsible creature, ignorant of money matters as a Skimpole and a burden to his landlady and his friends, clings to these distorted views. He is unable to see anything that is admirable in Shakespeare's having profited by the bitter lesson of poverty he and his aged parents had known and which but for his prudence might befall his own little ones.

That he should have seconded his father's desire for a grant of coat-armor, is not surprising. His mother's family (the Ardens) was one of the best in Warwickshire, and John Shakespeare rightly considered that an alliance with this house coupled with his attainment of the highest civil honors of the town, the position of high-bailiff, might justify him in seeking what in those days was regarded as a suitable recognition by the state of a prosperous and honorable house. Satisfaction in such baubles appears not to have died out in the present century, and even upon our own democratic soil. Shakespeare's ideals seem to have been similar to those of that other gentle, modest soul, Sir Walter Scott.

His mother was, as I have said, of a noble family, and brought as a dower, some money and a freehold estate consisting of a house and fifty-four acres of land. While Shakespeare was in London, from various causes his father became impoverished, but the dutiful and gifted son more than restored the former prosperity of the family, and from then on to its extinction it appears to have enjoyed great consideration in Stratford. His granddaughter, Mrs. Nash, the daughter of Susanna Hall, had the honor of entertaining at the New Place, in June, 1649, for the space of nearly three weeks, the queen of Charles I.

A point was made in this connection by Mr. Frank H. Dodd, who said: "Both Mr. Donnelly and Mr. White cite his purchase of a coat-of-arms and his assumption of the airs of an English gentleman as proof of the fact that he wished to have himself considered as something besides a playwright and theatrical manager. Now, if in the state of public opinion then existing it was ignoble for Lord Bacon to be connected in any way with the theatre, was it not likely that Shakespeare himself would consider it equally ignoble?" a possible explanation of his neglect of the Plays in his latter days.

V. Gerald Massey says apropos of the assertion that the writer of the Plays must have been a great lawyer: "To say that he has a wider acquaintance with law—uses legal forms and phrases more freely and unerringly than any other poet, is only to say that we are speaking of Shakespeare in one of the many departments of knowledge where, as a poet, he is unparalleled; he is not a whit more wonderful in this than in so many other things. I think he obtained his insight through a personal connection with some live spirit of a friend, who could throw a light into the dark intricacies and cobwebbed corners of the law, rather than from any dead drudgery in an attorney's office. Nor have we far to seek for such a possible friend. There was Greene, the attorney, a Stratford man and a cousin of the Poet, whose brain and book may have been at his service, and Shakespeare was the man who could make more use of other men's knowledge than they could themselves."

I take it for granted that all "Shakespeareans" have read Gerald Massey's interpretation of the Sonnets. Apart from the vital interest at stake in seeing the clumsy attempts of Brown and others scattered as mist before the sun, the story is told in a fascinating way, and, in spite of the immense study Mr. Massey has given the subject, his array of facts and deductions smack not all of pedantry. My edition is the earlier one. I am aware that within the last two years an edition has been published which contains some new chapters, one on the "Baconian Theory," which, I venture to assume, makes short work of the claim, the supporters of which Richard Grant White rather roughly says should be placed in a mad house.

NEXT WEEK:

THE THEATRE AS A CRITIC.

BY GEORGE PARSONS LATHROP.

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The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—Paul Jones, 8 P. M.
BIJOU THEATRE—Twitchett's Minstrels, 8 P. M.
CASINO—Poor Jonathan, 8.15 P. M.
FOURTEENTH ST. THEATRE—Blue Jeans, 8 P. M.
FIFTH AVENUE THEATRE—Mr. and Mrs. Kendal, 8 P. M.
GARDEN THEATRE—Sunset and Da Bell, 8 P. M.
GRAND OPERA HOUSE—Good Old Times, 8 P. M.
H. R. JACOBS' THEATRE—Bowling Hassan, 8 P. M.
KOSTER AND BIAL'S—Variety and Cartoonists, 8 P. M.
LYCEUM THEATRE—Masters of Woodbarrow, 8.15 P. M.
NEW PARK—Hendrik Hudson, 8.15 P. M.
PEOPLE'S THEATRE—Later On, 8 P. M.
PROCTOR'S THEATRE—Men and Women, 8 P. M.
STAR THEATRE—The Senator, 8 P. M.
TONY PASTOR'S THEATRE—Variety, 8 P. M.

ACTORS "DIFFICULTIES."

ELLEN TERRY says, in a newspaper article, that her principal "difficulty" is her hands. It is a difficulty that is shared by many men and women in the profession.

Persons who bring natural grace to the stage are not rare; but when they come before an audience it deserts many of them, and where there were ease and flexibility before, awkwardness and stiffness are observable.

There is little doubt that this transformation is due largely to a physiological cause, which it is not every actor's ability to neutralize or to overcome by sheer force of mentality. The physical members that unconsciously obey the will under ordinary circumstances become rigid and rebellious under nervous tension, such as the actor usually feels when he is before an audience. Self-consciousness steps in and opposes the silent power that makes action subservient and obedient to the mandate of thought.

It is doubtless consciousness of self that is the source of Miss TERRY's frankly confessed "difficulty" in managing her hands when she is acting. Mr. BARRYMORE is likewise affected, we imagine. At all events, his hands seem never to be enjoying the slightest ease or comfort, and they find their way often into his pockets, thereby mutely testifying that their owner does not know what to do with them. And so it is with many of his contemporaries.

If awkwardness cannot be removed, surely it can be concealed artfully. At any rate, the conscientious actor ought not to relax his efforts until he has completely subjected his hands, his feet, his voice and his facial expression to the dominance of his brain.

REJECTS ITS OWN IDEAS.

FOR a year past the *Herald* has been urging upon our managers—especially upon our stock theatre managers—the advisability of conforming to a higher art standard than has heretofore prevailed.

It has advocated this laudable view persistently and intelligently. But when a step is taken in the right direction, the *Herald* is found discrediting and discouraging it.

Whatever may be the fate of A Pair of Spectacles in a pecuniary sense, its artistic success has been demonstrated beyond question. A worthier appeal to the taste and the appreciation of refined playgoers has not been made in this city since the *Herald* first made its plea for a higher and better class of theatrical entertainment.

But what measure of acknowledgment, of critical recompense does it receive from the *Herald's* hands? "It should run for a month or two," says our preaching, but not our practising, contemporary. "After that we trust Mr. PALMER will withdraw it. He owes so much both to his reputation and his public."

The "contrariness" of the *Herald* is proverbial. In this instance, however, it has discounted its own record.

A COMMON MISTAKE.

THE actor's personality is to-day more attractive to the public than the dramatist's personality, and the result is that the originator of a rôle is often given more than his share of credit, while the unseen creator is whistled down the wind as a person whose work is of no special account.

Most probably ninety-nine playgoers in a hundred viewed Mr. RICHARD MANSFIELD's individual performance in Beau Brummel as the sole factor in its success. That was to be expected, because the public is not accustomed to the task of analyzing a production, separating the actor's work from the author's work and assigning the proper degree of approbation to each. But it is strange to find a veteran critic like Mr. WINTER dropping into the same error and showing the same sort of inability to discriminate.

The Boston *Post* has expressed its dissatisfaction with this in round terms. "No one wishes to deprive Mr. MANSFIELD of any credit which may belong to him for his impersonation of the leading part," says the *Post*. "But isn't it somewhat extravagant to say, as Mr. WINTER does, that 'without this especial actor in the central part the work would fall asunder like a broken bundle of straws? What warrant in fact has such an assumption as this? Even if Beau Brummel were a weak play, what reason is there to suppose that Mr. MANSFIELD is the only actor who could make it strong? This is neither the just nor the wise attitude to take towards a dramatist who has at least shown the capacity for writing what is neither cheap nor trivial, nor yet an insult to the intelligence of audiences, as the great majority of modern plays are."

Mr. WINTER is too experienced a critic not to perceive that he has laid himself open to criticism in falling into the common mistake that we overlook, as a matter of course, when it is committed by the average theatregoer.

OUR weekly chronicle of play titles entered for copyright at Washington, often contains significant information. And in the course of time this record will be invaluable as a reference for dramatic authors.

MR. DALY seems to be taking a dip. Let us hope that history is not about to repeat itself.

WE are authorized by IGNATIUS DONNELLY to announce that he is preparing a rejoinder to the criticisms of Messrs. WALTERS, POPE and STUBBENAH for publication at an early date. The discussion is fraught with deep interest to all SHAKESPEAREANS, professional and non-professional.

ELATION and disappointment are about equally visible on the faces of New Yorkers to-day. It is not often that a municipal election has excited such widespread interest as that which was held yesterday.

SO seldom do criminals graduate from the stage that the conviction of an actor on a charge of murder the other day was an event well-nigh unprecedented. The sanity of this man was, and is, an open question, despite the jury's verdict. The circumstances surrounding the crime all seemed to indicate it as the act of a madman. The actor's art may sometimes develop the innate weaknesses common to humanity, but experience goes to show that its practice tends to cultivate gentleness, fraternity and respect for the laws of God and man.

PERSONAL.

GUTHRIE.—Francesca Guthrie, prima donna of the Hess Opera company, was married in Milwaukee on Thursday last to C. D. Moyer, a Minneapolis lawyer.

RISING.—Will S. Rising is meeting with success in the parts he plays in Lotta's company. He is equally at home in comedy, drama or opera.

HALL.—Oakey Hall is writing for the London *News* and the New York *Press*. His flow of wit and his fund of reminiscence are both inexhaustible.

ROBERTSON.—Donald Robertson, the husband of Catherine Lewis, has come to the front in London as the originator of a somewhat ambitious scheme. It is no less than the establishing in that city of a prototype of the Théâtre-Français—without a subsidy, of course. The building will be called the English Theatre. It will be located in the West End. Messrs. Jones, Mills and Jerome have promised to write for it. The funds to start the enterprise are to be procured by subscription.

PURSELL.—Kate Pursell will close her Queen of the Plains season for a few weeks, after playing at the Newark Grand Opera House on Nov. 17, owing to her mother's illness.

CHAMBERS.—C. Haddon Chambers is making friends rapidly in New York. Modest, clever men generally succeed in that direction.

MARTINOT.—Sadie Martinot has introduced a Spanish fandango in the Garden Theatre performance of Dr. Bill, which bids fair to outrival in popularity the much-talked of kangaroo dance in the same piece.

ULMAR.—Geraldine Ulmar has made a hit in La Cigale at the Lyric Theatre, London. It is likely that she will purchase the American rights and come over next season with a company of her own.

ROBERTSON.—A benefit will be given to Agnes Robertson at the Fifth Avenue Theatre on Thursday afternoon, the 20th inst.

BLAINE.—It turns out that there is no truth in the report that Mrs. James G. Blaine, Jr., is to join the Kendals.

LEWIS.—James Lewis, the comedian, of Daly's Theatre, mourns the loss of his mother-in-law, Mrs. Herbert, who died last Saturday. Mrs. Lewis (Dora Herbert) was at one time on the stage.

CORLETTE.—Ethel Corlette, who has been singing in chorus in San Francisco, will sail next week for Europe with her mother. She will be absent a year studying music in Paris.

BABBITT.—Mrs. J. M. Babbitt, the bright and efficient correspondent of THE MIRROR at Washington, D. C., is on a visit to New York this week. Mrs. Babbitt has been on the correspondance staff of this paper for over ten years, and her letters are well written, and replete with matters of local theatrical interest.

BUCHANAN.—Robert Buchanan is to start a new publication with the amiable purpose of criticising critics. It is to be called *The Modern Review* and Mr. Buchanan says he hopes to give the critics a new sensation. In his declaration of faith in his own abilities he states that his first effort will be to be honest, his next to be interesting, and—and—"even amusing," forsooth, and, above all that, he will try to be literary and print good literature.

JONES.—Henry Arthur Jones, whose play of The Middleman is to be performed at Palmer's Theatre next Monday, is said to have declared recently that in future he will write only one play a year, and that "as good as he knows how."

MORTIMER.—E. L. Mortimer, who was for many years a member of Milton Nobles' company, has retired from the stage, to accept a responsible position with the principal bill-posting house of Buffalo, N. Y.

HART.—Reports were in circulation last week that both Tony Hart and George S. Knight were dead. They were unfounded.

FERNANDEZ.—Bijou Fernandez celebrated her thirteenth birthday yesterday. She was presented with many gifts. In the evening she presided over a dinner given in her honor by her schoolmates.

DOBLIN.—Henry Doblin, one of the authors of The Shatchen, was unexpectedly called upon to play the part of Jack Ransom in that piece in Philadelphia last Friday. He acquitted himself so well that he has been engaged for the rest of the season.

TEMPLETON.—Fay Templeton's diamonds have been restored to her by the Custom House people.

BARRETT.—Lawrence Barrett told a friend in Detroit recently that the reason his acting is improved is because he has passed the stringent time when he could not remove the pressure of bread-and-butter demands nor escape a mental "count of the house" while trying to act on the stage. "Now," he said, "all that is changed, and I do not trouble myself with the sordid end of business."

TYSON.—Lillian Tyson—who subscribes herself "Original"—has joined the Natural Gas company, to play Daisy. Miss Tyson, with conscious pride, encloses a clipping in the letter that communicates this piece of information, which says that she has renounced tights forever.

PIKE.—Dolly Pike was married to O. J. Wilsey one day last week. The ceremony was performed by the Rev. Dr. Rossiter, at his residence in this city. Miss Pike has been connected with the stage for the past thirty years. She will now, however, relinquish the profession, and enter into private life.

TEMPLETON.—Fay Templeton has gone forth to conquer the Westerners as Miss McGinty, of the Comédie-Française. Late in the season she will be seen in the new skit at the Bijou.

DONNELLY.—Ignatius Donnelly will reply to his critics in THE MIRROR at an early date.

BOUCICAULT.—Patrice Boucicault's death in London was sad news to her friends in this city.

CLARKE.—Tragedian Marlande Clarke had a rocky time in Memphis. Manager Robb cancelled some of his time, and the local press sat down on him with neatness and dispatch. Mr. Clarke has engaged a lawyer to bring a suit for damages against the manager, and actions for libel against the newspapers.

DACRE.—Arthur Dacre's injured hand is still carried in a sling, although he is slowly regaining the use of it. His engagement with Mrs. Carter is for a season of twenty-five weeks. When it closes he will not go back to England. Like J. H. Barnes and other prominent leading actors from the other side Mr. Dacre is convinced that hospitable America is a wider field of usefulness and prosperity.

CROSMAN.—Henrietta Crosman, of the Lyceum Theatre stock company, is a granddaughter of the late Major-General G. H. Crosman, who was an officer in the United States army for sixty-four years.

JARRETT.—Henry J. Jarrett is once more basking in the comforts of the metropolis. Mr. Jarrett's smile is as pleasant as the sun on a November day.

HILLIARD.—Perry Bascom's perilous ride toward the buzz-saw in Blue Jeans is really not freighted with danger to Robert Hilliard, as many persons have been led to believe. The moving plank is arranged so that it cannot travel further than a given point, and Perry would not suffer bifurcation even if his sweetheart did not reach him in the nick of time.

STODDART.—J. H. Stoddart's Goldfinch in A Pair of Spectacles is an artistic delight. It is a genuine pleasure to see one of the best actors in the land once more emerge from small parts and appear in a role worthy of his powers.

REHAN.—The Last Word is condemned, but the *modistes* have been thrown into a state of intense excitement by Ada Rehan's last gowns.

GOODWIN.—The fears for Mrs. Nat Goodwin's recovery are fortunately past. She is almost restored to health.

EARLE.—Mattie Earle has withdrawn from The Canuck company.

DALY.—The amiable and popular Augustin Daly breathes more freely. William Collier's irreverent travestie has been removed to other parts.

BOOTH.—Agnes Booth is making the round of the theatres and enjoying the theatrical spread with the zest of a school-girl home for the holidays.

BAKER.—The will of the late Benjamin A. Baker was entered for probate on Thursday last. The widow is made executrix and sole legatee.

BARNARD.—Charles Barnard is engaged in writing another play. Although Mary Lincoln, M. D., frightened the critics by its unconventionality, it succeeded in bringing several orders for new pieces to Mr. Barnard's literary workshop.

FITCH.—Clyde Fitch's one-act piece, Frederick Lemaitre, will play about an hour. The plan it follows is similar to that of Beau Brummel. The author has endeavored to make the little drama an epitome of the French actor's character. Felix Morris is giving careful study to the title-role.

DOWNING.—Robert Downing will produce his new tragedy, The Saracen, next month. He is rehearsing it while on tour.

KERR.—Frederick Kerr, who was seen in Kate Claxton's production of Bootles' Baby, will join the company at the London Haymarket some time this month.

HAMMERSTEIN.—Oscar Hammerstein made a plucky fight to establish English opera in Harlem, but the small patronage went to show that the Harlem public is not willing to support that form of entertainment. Mr. Hammerstein returns to weekly changes of attraction, and he will have no difficulty to fill his time.

THE USHER.

In Usherine
Mend him who can? The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

A young actor, now playing in this city, paid a visit to THE MIRROR office the other day to lodge a complaint against THE MIRROR critic.

The substance of his grievance was that the critic had not been favorably impressed by the performance he gave of a part in a new play. He thought that the criticism was neither analytic nor complete.

Would he have been better pleased had the writer consumed twice the space to say the same thing *in extenso*?

Do you suppose that he would have criticised our critic had the latter—in defiance of truth—expressed an opposite opinion regarding his performance?

Human nature is human nature, and it's a little bit more human on the stage than anywhere else.

Some men are always ready to believe in praise. But they don't like to be told their faults any more than children relish an old-fashioned spanking. Moreover, the telling generally does them less good than the spanking does the children.

✥

The critical department of a journal devoted to dramatic art is valueless if it be not honest as well as able.

THE MIRROR'S criticisms aim to be judicial, first and last.

They are neither swayed by favoritism nor tainted with malice. According to the testimony of the work of the playwright and the player we render our decisions.

Whether they please or displease the persons criticised, or whether they agree or disagree with the opinions of the rest of the critical fraternity, or whether they accord or discord with the popular verdict, their conscientiousness and their impartiality cannot be questioned.

THE MIRROR is under obligations to none but its readers. Its duty lies solely in the direction of writing the truth, and nothing but the truth, regarding plays and their performers.

It is absolutely clear of entangling relations that serve to produce the publication of misleading and insincere opinions. It is guided by a full sense of what it owes to its own position as a free and independent journal of the stage.

✥

Every time that an actor appears in public he challenges criticism. It is a distinctive feature of his dramatic career.

When he does well, he has a right to claim an ample acknowledgment of his achievement. When he does ill, he must expect that honest critics will say as much.

Many actors would be supremely happy could they read naught but superlative adjectives from the moment they first tread the boards until their eyelids close in death.

Such actors learn nothing from the verdict of a trained, keen-minded observer. To these there are but two sorts of criticism—"good" notices and "bad" notices. The former win their temporary gratitude; the latter incur their everlasting hatred.

Their intelligence not being sufficiently developed to discriminate between flattery and commendation, or between merited censure and malicious abuse, it is not strange that they regard palpable puffery with satisfaction and set down well-deserved criticism as the rankest injustice.

✥

The actor who ordered out his advertisement the other day because his performance in Men and Women was analyzed and condemned by THE MIRROR, furnished an example of thwarted cupidity that illustrates the point to which I have drawn attention.

If he inserted that advertisement in the belief that its presence would protect him from condemnation, in case he deserved it, I am glad that the occasion arose to undeceive him. If, on the other hand, just criticism excited his choler, I am not sorry that he concluded to sever his relations with the business department of this paper and thereby relieve his mind. THE MIRROR takes a good deal of pride in the intelligence and character of its advertisers, and the withdrawal of such an one—or any more of the same kidney that may be among them—is a matter of congratulation for them and us.

THE MIRROR welcomes every professional advertiser that advertises in its columns for a legitimate object. It doesn't want the other kind at all.

✥

And before I drop this subject, I wish to say that THE MIRROR is now devoting more space to criticisms of current dramatic events than ever before.

The readers of a dramatic journal have a right to expect the most careful and complete opinions. Indeed, what is so vital to the stage, its people and its observers?

It is THE MIRROR'S plan to give as careful attention to the acting as to the play—an innovation, I am aware.

It will describe the effort of each actor, whether his part is great or small. It will treat each individual member of a cast according to his just deserts and according to the art value of his performance. In other words, the nominal position of the actor or the prominence of the part he plays will be given no more than its true weight. Talent will be encouraged, no matter how humble its sphere.

THE MIRROR does not delight in creating either anger or heartache. But its highest function is truth, and we all know that truth is sometimes unpleasant.

✥

The Brothers Rosenfeld are shrewd business men if they *are* strangers and unable to speak our language.

When it was bruited that they needed and wanted an American to join them in managing the tour of The Lilliputians, they were pestered with offers from speculatingly inclined persons.

"They all wanted to get hold of the company," said Brother Carl Josef, simply, "but when we asked them to invest their share of money, we found they had none. There are *schwindlers* here, we find, just as in Germany."

Messrs. Hayman and Frohman were keen enough to grasp the opportunity that other first-rate managers had neglected. They are likely to make a good deal of money in the enterprise.

The Lilliputians are diminutive marvels. Their principal comedian is the peer of our best; their soubrette is unrivalled. Yet neither is more than thirty inches tall!

Under capable American management these delightful little artists and their associates cannot fail to become the rage. They captivate all that see them.

✥

The stage manager of one of our comic opera companies made up his mind that he would put an end to gagging. Last Friday night he posted the following notice on the prompt side:

ALL GUYING WILL BE DULY FINED.

This touched the comedian in a tender spot. He—or somebody—retaliated by posting this rule on the O. P. side next day:

ALL FINING WILL BE DULY GUYED.

The stage-manager seriously thinks of giving it up.

✥

I hope the proprietor of the St. Louis *Star-Sayings* does not pay salary to his dramatic editor. If he does, he is paying in large part for the shearing of news items from THE MIRROR—printed without credit, of course.

✥

The London *Era* has taken the London *Stage* to task because the latter printed a full report of a lecture recently delivered by Clement Scott.

The *Era*, which has not enough journalistic enterprise to secure a full report of anything, terms it "grossly unfair" to Mr. Scott!

Considering its source—and quite apart from the silliness of the objection—this is rather refreshing.

Mrs. Error, as the sharp and snappy *Stage* calls its leaden contemporary, happens to have shown less regard for the rights of others than most papers.

The *Stage* pointedly observes that *Mrs Error* "takes surreptitiously from journals, metropolitan and provincial, American and colonial, in the freest possible manner, and earns thereby such castigations as the *Pall Mall Gazette* here and THE DRAMATIC MIRROR in New York recently administered."

✥

From the Portland *Argus*, I glean the information that "The Star Spangled Banner has found its way into Maine. Professor Grimmer, of the local orchestra, plays it at the close of every performance. The national air is now heard nightly in hundreds of theatres throughout the country, and the permanency of the patriotic custom seems to be established.

✥

Lillian Lewis is a versatile self-advertiser as well as a talented actress.

When she sent an undertaker with a casket to a Washington photographer, that she might get into it and be pictured, she invited the reporters to be present, and the more or less pleasant episode was chronicled broadcast.

That ripple having lost itself on the bosom of the vast newspaper sea Miss Lewis has betaught herself of a new "fake."

It is not so original as the Bernhardtish photographic act, but it is meant to be more startling. A New Orleans paper gives an account of it.

✥

Miss Lewis in the third act of her play assassinates her leading man, Archibald Cowper.

"At every performance," says my receptive Southern contemporary, "she plunges the dagger through Cowper's coat, vest and shirt." That accommodating gentleman says, in an interview: "Since I have played this part I have been cut in twenty places."

Then follows this *naïve* statement of the case by Miss Lewis herself:

"Mr. Cowper is an estimable gentleman and a fine actor. I would not hurt him wilfully for the world, but when I play that scene I lose control over myself. I do not see Cowper. I see De Lusignan, the man I hate, and when I strike, I strike to kill. I shudder when I think what might happen, but once in the spirit of the scene I am helpless; my emotion carries me away. I rush at him, I plunge the dagger into his breast, and I feel gratified to see the blade redden. From that moment I feel nothing except to see Lusignan dead. When the curtain falls I have to be carried to my room, and the first thing I say is, 'Where is Mr. Cowper?' I never need to ask the second time. He is at my door, with his coat off, greeting me with, 'This must be stopped, Miss Lewis.' I cannot tell you how acutely I suffer the realism of this scene. Mr. Cowper's anger is a positive relief, for when I hear his voice I know he is still living."

I suppose that the object of this touching little fiction is to induce a morbid expectation among the public that Miss Lewis will carve up Mr. Cowper some night.

Perhaps its fertile inventor has read the story of the European who followed the lion-tamer all over the world and never missed one of his exhibitions, because he knew that sooner or later the lions would transfer the tamer to their stomachs.

✥

Henry Miller, who is an expert, gave his views on the important subject of the stage kiss to a Detroit reporter.

"The public have a general idea that the stage kiss is a sham and a delusion, but they don't quite see how it is done. There is always room to get your head between the audience and the person kissed and that helps out the deception."

Mr. Miller avers that realism in this respect would not do at all. "It might be distasteful to both parties, and what would be the use of it? The ladies on the stage don't want to be kissed by every man they play with—that is, kissed as the lover would kiss—and it might not be pleasant to the men."

This disposal of the matter will relieve the perturbed mind of the matinee girl, to whom the stage kiss has been long a subject of bewildering speculation.

✥

The London Stereoscopic and Photographic company, Limited, is somewhat disturbed at a MIRROR paragraph, which stated that the only photograph of Jerome K. Jerome Sarony had been able to obtain was an old one, but its reproduction had proved a profitable speculation.

The L. S. P. C., Ltd., sends me a picture of J. K. J., in which the clever dramatist eyes me through a pair of glasses with an inquiring expression.

The Company, moreover, sends a letter which says that this photograph was recently taken; that it is copyrighted, and that copies can be had of Ritzmann, who is its agent in this city.

✥

Charles H. Unversagt, of Hendrik Hudson fame, sends me a long communication wherein he replies to certain statements that he says W. H. Lykens has made. I have searched our files carefully, and I can find nothing bearing on the subject of Mr. Unversagt's letter.

Under these circumstances, and as newspaper readers were wearied with Hendrik Hudson quarrels weeks ago, I cannot see why I should give currency to Mr. Unversagt's recrimination.

No doubt Mr. Lykens' opinion of Mr. Unversagt is as interesting to both as is Mr. Unversagt's opinion of Mr. Lykens. But the washing of their dirty linen doesn't interest the public or the profession, and so far as THE MIRROR is concerned they will have to do their laundrying in private.

✥

The Christmss MIRROR will be the medium of introducing a number of new and distinguished contributors to our readers. In past years the holiday number has marshalled myriads of notable writers, but the forthcoming issue will eclipse the record.

As for the illustrations—well, the illustrations will be more numerous, more varied and more attractive than ever.

From the illuminated cover—which, I think, will prove a revelation of novelty and beauty—to the last page of the publication, it will be the most original and interesting Christmas number ever issued from this establishment.

ENTERTAINING

Be ton Tens.

THE NEW YORK MIRROR'S leading articles are most entertaining reading.

GOSSIP OF THE TOWN.

On Oct. 20 Judge Bookstaver gave judgment against Charles Wilson and Allen Litchfield, lessees and managers of the Grand Theatre, Brooklyn, N. Y., for $150 and costs in favor of Harry Williams, and restrained the defendants from performing upon any stage Katie Emmett's play, The Waifs of New York. This is the outcome of the suit brought last Summer against Wilson and Litchfield for producing The Waifs of New York at their theatre under the title of The News Boy.

One of next Summer's productions will be Charles Reade's adaptation of Zola's L'Assommoir in Chicago. The play will be staged under the direction of Edward J. Henley who will appear as Coupeau.

IRELAND; or, The Voice of the People, is the title of an Irish play to be produced by R. A. Roberts at a series of matinees at the Park Theatre commencing on Nov. 17. The proceeds are to be handed over to the Irish Famine Fund.

MARIAN REID states that she was engaged by Manager D'Arcy to play Lady Edith in Tommy Russell's Prince and Pauper company for thirty-five weeks, that there was no two weeks' clause in her agreement, and that, on the advice of her lawyer, she notified the stage manager during the Amphion Theatre engagement in Brooklyn that she was ready to go on with the part at any performance. Miss Reid declares that Manager D'Arcy's attempt to discharge her was prompted by her refusal to change roles with Marion Russell.

IT is said that a number of changes will be made in the cast of The Fakir before long. The piece, also, is to be overhauled and improved.

LITTLE GOLIATH is the title of a new musical farce-comedy. It is in three acts. It was written by Inigo Tyrrell, and it ran one hundred nights in Australia. Alfred Williams will manage the company to produce it, while P. H. O'Connor will act as business manager.

A STRIKE of iron workers has delayed putting up the handsome iron front that is to beautify the exterior of the Frohman Dramatic Exchange.

HARRY BROWN has been offered the leading comedy part in the new comic opera, Ship Ahoy, by Donnelly and Miller, which is to be produced in Philadelphia next month. He will not accept, however, as his connection with Lotta's company has been so successful that he has been asked to remain the entire season at a liberal salary, and he has accepted the proposal.

H. A. WICKHAM, general agent of Merritt and Stanley's company, was obliged to close with the organization on account of severe illness. W. R. Salomon, of the Grand Opera House, Kalamazoo, will take his place temporarily.

JAMES FORT, manager of William Redmund, writes from New Orleans that his star has made a great success through the South, both artistically and pecuniarily. Although playing directly in the wake of a big minstrel company in Savannah, he had the largest and most fashionable audience of the season. In December Mr. Redmund will produce his new play, Cuchillo, at the Academy of Music, Milwaukee, with a strong cast, new scenery and mechanical effects. Cuchillo is described as a purely American play of the present day. The scene is laid in Newburg, on the Hudson, giving opportunities for very picturesque scenery. In Cuchillo, Mr Redmund will be seen in one of the strongest characters he has ever essayed. The play was tested last season in Montreal and Providence, and is stated to have proved a signal success.

ONE of the latest engagements for the Two Old Cronies is that of Mlle Josephine Pasmi, the dancer. The business of the company continues more than satisfactory. Manager Morris, of Knowles and Morris, characterized this piece as being as strong a farce comedy extravaganza as he ever had in his house. Twenty-one solid week stands have been booked in leading theatres for the season of 1891-92.

THE report that Louise Hamilton had left Bishop's Muggs' Landing company is denied. On the contrary she has had extra inducements to remain with the organization.

THE engagement of Eben Plympton for the Boston Museum stock company will prevent that actor originating the leading role in Quicksands, Edwin Royle's comedy-drama, soon to be produced in this city, and for which he had been secured.

BEN GREENELL is reported to be doing good work in support of Annie Pixley. His Irish sergeant in Kate is decidedly funny.

THE new King Opera House at Greenville, Texas, will not be completed, Manager Teagarden states, before Dec. 1.

A. H. VARLEY, whose work as advance agent and manager has benefited a number of big organizations, has severed his connection with the Runaway Wife company, and is at liberty.

AT THE THEATRES.

MADISON SQUARE.—A PAIR OF SPECTACLES.

A good [illegible] adapted from the French of M[illegible] by Sydney Grundy. Produced Oct. 31.

Benjamin Goldfinch	J. H. Stoddart
Uncle Gregory	E. M. Holland
Percy	Walden Ramsay
Dick	H. Woodruff
Lorimer	Frederic Robinson
Bartholomew	H. F. Tyler
Joyce	H. M. Howard
A Shoemaker	R. Fax
Mrs. Goldfinch	Maud Harrison
Lucy Lorimer	Nannie Craddock
Charlotte	Anne Gregory

A Pair of Spectacles is a fairy-tale, told in Nineteenth Century fashion. It is not magical, it is psychological; yet the unseen wand of the enchanter waves us into a realm of fancy, where the witchery of fairyland is caught and fastened to certain familiar types, placed amid the surroundings of every-day life.

It must not be supposed from this that A Pair of Spectacles is not fraught with human interest. It must not be supposed that the two hours of enchantment are not filled with incidents that awaken the sympathy of the heart, or that the fable is so obviously presented that the lesson dwarfs the dramatic element. MM. Labiche and Delacour, and their singularly skilful adaptor, Mr. Grundy, are essentially *fin de siècle* Æsops and, therefore, too appreciative of the requirements of the modern stage to make the mistake of revealing the deeper significance of their unique production on its surface.

The playgoing Peter Prim will see in this piece merely a diverting comedy of somewhat fantastical construction—or, at most, an amusing character study. But Peter—who, alas, for the higher reaches of the drama! is very much *en évidence* just now—will lose the true charm of the play, the delicate aroma it exhales, the real significance that lies half-concealed beneath its quaint simplicity.

If there is an audience for one of the most exquisite conceits that the stage has inspired, A Pair of Spectacles will attract it. If the public taste has not been irredeemably vulgarized by tumid trash and frivolous farce; if the public's perceptions have not been irretrievably impaired through disuse; if false standards have not displaced entirely true ideals, it will enjoy that substantial favor that should respond to all worthy appeals to culture and intelligence. But we must confess frankly that we do not cherish confident hopes of such a bestowal. Peter Prim is abroad, as we have said, and a primrose is nothing more to him than a primrose.

It would be superfluous to rehearse the slender story of this dainty piece. It was described in these columns after the production of the vulgar version called Goggles, disastrously presented in this town a few weeks ago.

To the original of Messrs. Labiche and Delacour, Goggles bore about the same relation that a skeleton bears to a man, or that a lithograph bears to a painting. It was crude, bare, inartistic. It retained neither the delicate flavor of the French work nor its stimulative spirit. The comedy was blunted and commonized; the sentiment was cheapened and robbed of its sweetness.

As seen through Goggles, Les Petits Oiseaux were prosaic and noisy parrots; as observed through Mr. Grundy's Pair of Spectacles, they are birds of radiant plumage, whose throats pour forth luscious songs well deserving the hospitality of the ear that is able to divine their meaning.

In other words, Mr. Grundy has passed Messrs. Labiche and Delacour's gold through his English crucible, and materially added to its refinement. There are not many adaptors that are gifted with the skill to improve the source they draw on; Mr. Grundy is one of the fortunate few. The dialogue of A Pair of Spectacles is delicious. It bears no marked traces of Gallicism; it is witty, natural, and always to the point. The soliloquies of the central characters might readily become tedious moralizings, as they did when they left the hands of the crude translator of Goggles; the temporary transformation of an amiable nature might have been made productive of incredulity and unproductive of interest; the absence of the love-element might have rendered the play incomplete—but the adroitness and tact of Mr. Grundy steered him clear of these rocks and shoals into unfailing channels of wit, sentiment and real human nature.

The first night audience at the Madison Square was keenly appreciative. Its sensibilities were attuned to the spirit of the play and its response to every noteworthy point in the representation was prompt and enthusiastic. If it were possible to assemble night after night within the theatre's four walls just such gatherings as that of the *première*, A Pair of Spectacles would unquestionably enjoy the long and prosperous run that it merits.

The burden of the performance falls upon the sturdy shoulders of Messrs. Stoddart and Holland, who play the parts of the two brothers. These characters are such as Balzac might have drawn, with his incomparably graphic pen; or they might have stepped from that sphere that Daudet's genius has populated. They are characters of an order that is frequently met with in modern fiction of the better class, but rarely seen on the stage whose writers shrink from the difficulties besetting the effort to depart from dramatic conventionality and enter the dominions of psychologic demonstration or gentle idyllicism.

Benjamin and Gregory Goldfinch belong to the world of Schmucke and Pons, of Risler and Delobelle. They bear a closer kinship to these Gallic personages than to such a British prototype, for instance, as Mr. Boffin. The author of the Comédie Humaine painted with Meissonier-like fidelity; the author of "Our Mutual Friend" used a larger canvas and gaudier colors. Probably, no two actors in this country are better qualified than Messrs. Stoddart and Holland to interpret the brothers Goldfinch. The former has won his artistic spurs and is equipped for almost any demand that may be made upon him; the latter is perhaps the most promising character actor in the profession, and a wide horizon spreads before him.

It is well known to his associates that Mr. Stoddart is not seen at his best on a first-night. He needs the practice of several public performances to develop the fulness of his powers. The impersonation he gave on Thursday night, excellent as it was in many respects, gave only an imperfect suggestion of the splendid work he did four nights later. The two performances might be appropriately compared to the sculptor's model in clay beside the finished marble. He was nervous in the first act, and at times indistinct and uncertain. In the second and third acts, however, he revealed his exquisite art in several scenes, holding the house spellbound by his quiet, subtle, impressive acting. Pathos was so closely blended with the gentle humor of the character, that tears and laughter intermingled frequently. The change of Benjamin from the most amiable and charitable of men to the pattern of his irascible, suspicious, sordid brother, Gregory—accomplished by temporary loss of faith in human nature—was made more poignant than comic by the artist. While his absurd distrust and irrational jealousy caused us to smile, we felt at the same instant a touch of the awe and the pity that the shattering of a soul inspires. The manner in which he gave up one after another of those about him was droll, no doubt; but beneath the surface we saw the heart tragedy involved. The impersonation—accurate and adequate in every detail—as it may be seen now that Mr. Stoddart has worked into it, is eminently worthy of the actor and of his fame.

Mr. Holland was laboring under a more serious disadvantage on the first night. He was ill and unable to do credit to himself or to his part. For that reason he played Gregory too boisterously, and there was a noticeable disregard for proportion in the performance. His conception, however, offered no room for criticism, and now that he is in better physical condition and has fixed the range, so to speak, of the role, it is a correctly modulated, keenly intelligent, and thoroughly human characterization. There are so many Gregorys in real life—so many "self-made" men, who have neglected to make anything except money—that the type appeals immediately to the average understanding. Gregory is not a bad fellow at heart, but the pursuit of wealth has monopolized his thoughts, coarsened his fibre and allowed a tangle of weeds and brambles to grow over his better instincts.

Mr. Millward, whose capital waiter in Aunt Jack has relegated him, apparently, to the task of interpreting "domestics," gave an excellent performance of the old butler, Joyce. Mr. Millward is a young man, but he counterfeits this ancient and decorous servitor with illusive skill, the cricks and twists of age appearing in his legs as well as in his facial make-up. If he continues to add to his gallery of servants' pictures, Mr. Millward will become as valuable a specialist to the Madison Square as Coquelin is to the Théâtre Français.

Mr. Ramsay was a well-bred, manly Percy, Benjamin's son. His playing was graceful, earnest, and as effective as an ungrateful part permitted.

Mr. Robinson, in the episodic character of Lorimer, gave weight to the scene wherein he discloses his commercial peril to Goldfinch, and receives that humanitarian's generous proffer of aid.

Mr. Woodruff was amateurish as Dick, the pecuniarily embarrassed son of the skinflint Gregory. The part might be made quite a telling one in capable hands. Mr. Woodruff is a comely youth, but his mode of utterance is singularly defective.

Mr. Fax, as "another shoemaker," had but one or two speeches, but they were spoken with a naturalness and pith that entitled him to more praise than Mr. Tyler, who made much less of the longer part of the rival shoemaker.

Miss Harrison seems to grow younger and prettier every season. How does she manage it? As Mrs. Goldfinch she made a ravishing picture. To the little domestic passages she gave an arch and winsome charm. Her gowns were what the rhapsodical young person calls "loves."

It devolved upon Miss Craddock, as Lucy, to speak some pretty sentimental speeches whose effectiveness depended upon the girlish ingenuousness of their delivery. The actress well-nigh spoiled them by her stagy, artificial elocution. That is a fault common to many actors of the present day, but we do not expect to find it on the Madison Square stage, where natural speaking is one of the distinguishing merits of the players. Miss Craddock is a lissome, pretty girl and her manner is agreeable.

Miss Gregory was a comely maid.

One scene serves for the three acts of the play. It is a pretty morning room, decorated and furnished with excellent taste—such a room, indeed, as one sees often in real houses, but seldom on the boards.

Whatever the popular fate of A Pair of Spectacles—whether or not it receives a large measure of patronage—it must be frankly admitted that Mr. Palmer has begun his seventh season at this theatre with an artistic play, admirably presented. If there be any genuineness in the perennial cry for something better in the way of dramatic performances than the poor material lately offered to the public in great abundance, the production of A Pair of Spectacles will be regarded as a sincere response to it.

WINDSOR.—THE STEP-DAUGHTER.

Comedy drama, in five acts, by L. R. Sherrill, produced Nov. 3.

Peggy Logan	Annie Ward Tiffany
Mr. Egerton	John C. Walsh
Frank Crawford	Campbell Gollan
Ned Harvey	Charles Wyngate
Allen Travers	Arthur Livingston
Jack Dorsey	Fred E. Cooke
Mrs. Egerton	Annie Barclay
Ruby Egerton	Rose Tiffany
Blanche Somers	Blanche Bender
Suzette	Jennie Stetson

No well-regulated play should be without its sensation. At least, not when it is presented for popular approval as a "combination" *pièce de resistance*.

In the case of The Step-Daughter, which is being enacted at the Windsor Theatre this week, the episode designated on the bill as "Peggy's Thrilling Escape" calls forth thunders of applause from all parts of the house. Moreover, there is a good, healthy, theatrical fight between two women, and when the faithful Irish nurse gets the best of the treacherous French waiting-maid there is no limit to the gallery boy's enthusiasm.

The plot deals with the enmity of Mrs. Egerton for her step-daughter Ruby, because the latter has won the love of Frank Crawford, a gentleman she hoped to wed as soon as Providence might take a fancy to her aged husband. She becomes a widow at the end of the second act, and in order to force Ruby to marry her worthless son, Allen Travers, has the girl imprisoned in the Tower Room at Cliffden.

This gives Annie Ward Tiffany, as Peggy Logan, the Irish nurse, the opportunity to knock out Suzette, the French girl. Disguised in the latter's hood and cloak, Peggy obtains admission to the room in the Tower and enables Ruby to escape in the guise of Suzette. After the bold, bad villains have bound Peggy hand and foot she cuts herself loose by means of a convenient knife, and lowers herself out of the Tower window to *terra firma*, a trifling height, in the theatrical imagination, of sixty feet.

This daring escape is accomplished by a long rope that the villains must have attached to the ceiling for reasons best known to themselves. When Peggy gets a firm footing upon mother earth, the whole cast assemble to have their dramatic destinies dealt out to them. Ruby gets her fellow, and so does her cousin Blanche. The stepmother goes off the stage with threats of revenge, and Peggy Logan is universally conceded to be a credit to Old Ireland, where "the smartest men are the women."

Annie Ward Tiffany plays Irish characters with unusual cleverness. She is an actress of long experience, but time has not deprived her of magnetism, humor and dramatic force. She is entitled to the centre of the stage by dint of talent, but it is a trifle absurd for an Irish nurse to be the most conspicuous personage in a gentleman's drawing-room while the young ladies are entertaining the guests of the family with musical selections.

John C. Walsh as Mr. Egerton looked like some old man of the sea the author had picked up on the Cliffden coast.

Campbell Gollan as Frank Crawford was a sadly mechanical juvenile. He has a good presence and should study to be more at his ease.

Charles Wyngate was natural and pleasing as Ned Harvey, while Arthur Livingston seemed rather amateurish as Allen Travers. Nor was the Jack Dorsey of Fred E. Cook a particularly brilliant effort.

Rose Tiffany proved clever and efficient as Ruby Egerton, although she should rid herself of three striking faults—affectation, self-consciousness and exaggeration. Blanche Bender was quite captivating in the role of Blanche Somers, and her singing at the end of the second act was honored with a curtain call. It was quite refreshing to see two bright, pretty young girls instead of histrionic matrons cast for the characters of misses in their teens.

Annie Barclay made the most of the disagreeable part of Mrs. Egerton, and Jennie Stetson gave an effective characterization of Suzette. The scenery of the cliffs at night in the last act was loudly applauded.

GRAND.—GOOD OLD TIMES.

The misnamed but exciting melodrama of life in the Australian penal settlements was played on Monday night before a large audience at the Grand Opera House. The piece was fully noticed in THE MIRROR on its production at the Fourteenth Street Theatre.

The part of Lucy Granger was effectively played by Mrs. Glendinning. Eleanor Carey in the part of Mary Langley acted with much grace and charm. Maggie Holloway as Biddy, an Irish servant girl, was decidedly clever, and Emily Maynard as Martha Troutbeck, gave a creditable personation of the sour-tempered housekeeper.

Atkins Lawrence acted the character of John Langley with manliness and vigor, and if his role had been divested of its cheap and illogical sentiment, his performance would have been powerful. John Glendinning played the villain Crosby Grainger with much ability and in some respects with a refreshing departure from conventional methods.

Charles Coote's semi-comic representation of Spot, an Australian native, was clever, though his comedy business was rather silly at times. James Cooper gave a competent portrayal of Inspector Braithwaite, and Alfred Fisher acted Coolbath Joe with much ability.

Charles T. Nichols enacted the repulsive and unnatural part of Amos Drew with dramatic force. Robert Edeson acted the Reverend Mr. Moore in a telling manner, but his characterization was rather that of a country gentleman than of a chaplain.

Alfred Burnham looked military and commanding in the very small part of Governor Wayne, and James Cooper as Nick Baker, a discontented and treacherous convict servant, was effective and natural. Frederick C. Brookes was seen to advantage in the low life character sketch of The Fiddler. Another effectively rendered tough part was that of The Cupid, by John R. Cumpson. W. Blake as the Oysterman, and Charles Diehl, as Sandy, completed the quartette of escaped convicts, and made the most of their respective parts. Jake Mooney was well played by R. Newman. Thomas De Put as Hans gave some local New York color to the Dutch dialect of the role.

The three prison wardens were enacted by A. G. Smith as Horricks, L. Meadows as Chard, and R. Weldon as Jenkins, with an air of official sternness appropriate to the situation. Nat Latrigg, the old butler, was cleverly depicted by Norman Campbell.

The scenery, with the exception of the scene of Mrs. Morgan's farm, was more than ordinarily crude. The scenery, however, is advertised as "magnificent" and "precisely the same as at the Princesses' Theatre, London."

HAMMERSTEIN'S.—CARMEN.

The audience that witnessed the production of Carmen at Hammerstein's Opera House, on Wednesday night last, was not as large as it should have been considering the general excellence of the performance.

Louise Meisinger made a handsome and vivacious Carmen. She sang her part with admirable execution and effect, and acted with spirit and animation. Her dresses were remarkably pretty and appropriate. Charlotte Walker as Michaela sang well, but her acting was lacking in dramatic force and color.

Although Tagliapietra's name appeared upon the bill, Frank Pearson sang the role of Escamillo, and the numbers allotted to the Toreador gave him an excellent opportunity to display the great strength and richness of his voice. The fire and vigor with which he sang his part won for him much enthusiastic recognition from the audience. Montegriffo's efforts as Don Jose were certainly commendable in the main, but his passion and pathos at times verged closely upon the ludicrous.

On Saturday night Mr. Hammerstein rather unexpectedly closed his season of grand opera, professedly on account of the defection of certain members of his company. It is a well known fact, however, that his venture has not received the public support it deserved.

JACOBS'.—THE RED SPIDER.

The wild and wooly West has an inning at H. R. Jacobs' Theatre this week. The attraction is styled The Red Spider, and, judging from the prodigality of bluff, blood and bluster that is strewn throughout four acts, it has few equals as a *pièce de resistance* for the East Side masses.

The principal roles in this startling Western drama are played by Joseph J. Dowling and Sadie Hasson, and that they are a strong favor-

ites was evinced by the hearty rounds of applause they secured on Monday night.

The other members of the company are able to cope with the requirements of their respective parts. The list embraces the following capable people: C. A. Mason, S. S. Wiltsie, J. Bloom, John F. Corrigan, Otis Shattuc, James Edwards, Daniel Merrill and Blanche Plunkett.

BIJOU.—THATCHER'S MINSTRELS.

The ever merry Bijou was filled with rippling laughter on Monday evening. It was the first night of George Thatcher and his excellent troupe of minstrels, and the audience seemed to laugh until its collective side ached and cried for mercy.

George Thatcher is the one that deserves punishment for this. In that inimitable dry way of his he rolled off humor by the yard, and his auditors laughed and roared till they could laugh no more. Close upon him for second honors came John Wild, who contributed an amusing medley comique, and several old-time negro melodies.

Several other features followed, including The Wilton Brothers, the Fête of the Gondoliers, Wood and Shepard, the Wizard of the West, and last, but hardly least, a burlesque on The Clemenceau Case, under the felicitous title of The Cane and Saw Case. This and the preceding numbers were loudly applauded, and the evening proved a great success in every way.

PEOPLE'S.—LATER ON.

Despite the fact that it was on the eve of an important municipal election, Hallen and Hart's company in Later On, their well-known musical farce-comedy, drew a large audience to the People's Theatre on Monday night.

Although the piece has been frequently seen here, the funniments of the situations, the catchy songs and taking dances caused the spectators to manifest their evident approval by constant applause and numerous recalls. Next week, The Mask of Life.

TONY PASTOR'S.—VAUDEVILLE.

There is but one change in the programme at Tony Pastor's Theatre this week, The National Trio having taken the place of the Russell Brothers.

Mr. Pastor has undoubtedly one of the strongest vaudeville companies ever seen in this city, including as it does Bessie Bonehill as the star, the inimitable Maggie Cline, those clever pantomimists, the Haytors, the sisters Coleman, Edith Vincent, and the genial Tony himself. What more can the public want?

AT OTHER HOUSES.

This is the last week of Paul Jones at the Broadway, and also of The Maister of Woodbarrow at the Lyceum and of Hendrik Hudson at the New Park Theatre.

The Senator at the Star and The County Fair at the Union Square are both in the ninth week of the present season, and at both box offices the cry is still they come.

Dr. Bill receives patients after Sunset at the Garden Theatre.

Poor Jonathan, with Lillian Russell as the prima donna, may be enjoyed nightly at the Casino.

Men and Women will be performed until further notice at Proctor's Theatre.

The Pauline Hall Opera company are appearing this week in Amorita and Erminie at the Columbus Theatre.

At the Fifth Avenue the Kendals will change the bill from The Queen's Shilling to All For Her with the Thursday night performance of the current week.

Blue Jeans, with its sensational buzz-saw scene, continues to draw large audiences at the Fourteenth Street Theatre.

Carmencita and Marie Lloyd are the stellar attractions in the customary variety performance at Koster and Bial's concert hall.

THEY ARE GROWING OLD.

Our Easton, Pa., correspondent has just returned to that city after a long and pleasant trip abroad, and he brings from Paris a few notes which will be interesting to MIRROR readers.

"I was in Paris at the time of Jeanne Samary's funeral," he says, "and seeing many of the prominent French actors and actresses that attended it, I could not but wonder at the change in their personal appearance that has taken place in the last ten years.

"Celine Montaland looks old and portly. Mounet-Sully has become almost totally blind from the paint and other preparations that have got into his eyes. Granier looks as if she could no longer impersonate Le Petit Duc with her pristine success. Jane Hading alone seems to retain her good looks and figure.

"A warm personal friend of Mrs. Kendal told me in London that the English actress was so enamored with America that she hopes her children will marry Americans."

In publishing this last significant bit of gossip we do so in the sincere belief that American youth is quicker to take a hint than any youth in Christendom.

NOT SO BLACK AS HE'S PAINTED.

Like Mr. Daly, it is evident that Mr. Mansfield is unpopular with his fellow-players. While in his employ self-interest induces the members of his company to tell white lies in his behalf.

They will assure you, with some hesitation perhaps, that Mr. Mansfield's tyranny and arrogance have been exaggerated—that he is not a hard taskmaster, provided people follow his directions and acquit themselves creditably of their duties. When they are certain that their words will be carried to the ear of the star himself, they will even go so far as to slap you jovially on the back and swear that Mr. Mansfield is the most considerate, modest, unselfish and indulgent actor they ever played for.

But when the apples fall—when these very actors leave Mr. Mansfield's employ and no longer consider their heads in danger—presto! you hear an altogether different story. They tell you then that life was misery in the Mansfield dominion; that the petty persecutions, the dreadful humiliations and the horrible injustices they endured surpass belief.

Making due allowance for the undeniable fact that Mr. Mansfield adopts a tone and an attitude toward his supporters that is not calculated to win their affection, and for the gross vanity which sometimes afflicts actors of genuine talent and public distinction (was not Macready eaten up with his own conceit?), it is likely that the ex-members of his company are prone to attach undue importance to the helpless annoyance that they have felt. It is possible, also, that Mr. Mansfield's assumption of social and professional superiority, coupled with his stiffness and lack of *bonhomie*, gives offence. There is nothing more irritating to subordinate actors than the constant reminder that their employer considers himself so far above them that he must be regarded as little less than the Deity. If a star mounts the pedestal of arrogance and surveys his associates with supercilious disdain he must expect to inspire secret dislike.

A genius like Booth and an artist like Jefferson can afford to mingle with their colleagues on a plane of genial and sympathetic equality. The genius is cosmic, the artist has a heart as well as a soul; hence, both are social. Mr. Mansfield is neither a Booth nor a Jefferson. If he treated his actors as they treat theirs, he might distrust his own complacent superiority. If Mr. Mansfield began to doubt his own genius and his own art, he would possibly cease to have such a monumental opinion of himself. Therefore, it is better, from his point of view, to continue to take himself on faith, and reject any weak tendency toward skepticism.

But, it does not follow, because Mr. Mansfield is an egoist, that more than half the uncomplimentary stories told about him are true. An article which appeared in the *Sun* last week, purporting to bear Mr. Mansfield's sanction, furnished an example of the ingenuity of unfounded detraction.

People have learned by experience to take nearly everything that appears in that paper with a grain of salt, its reputation as a circulator of slanders—political, theatrical, and of various other descriptions—standing second to none in this country. When malice moves the venom in the *Sun's* scorbutic system, it will erupt lies with as much facility and enjoyment as they can be turned out by any professional perjurer in the business.

In the circumstances, the *Sun's* tales about Mr. Mansfield were productive of more amusement than belief. In that, as in other respects, they resembled the spiteful gossip of a garrulous old hussy who conceals her malevolence beneath a seeming friendship.

The article alleged that Mr. Mansfield said before leaving the city to begin his tour that managers and his professional brethren had entered into "a concerted agreement" to humiliate him. The evidence on which this supposition was based was said to be the discourtesy he had received from the managers of several theatres when he applied for tickets to see their performances.

The principal offence was charged against that prince of kindly actors, Edward Sothern. He invited Mr. Mansfield and his company to see a matinee performance of The Maister of Woodbarrow. According to the *Sun*, Mr. Mansfield on reaching the Lyceum Theatre found several of his company "perched in the remote corner of an upper box." An upper box was too much; Mr. Mansfield immediately left the theatre, and afterward expressed his indignation at the insult heaped upon him by a fellow-star.

In order to learn just how much ground the *Sun* had for this statement, a MIRROR reporter called on Mr. Sothern and questioned him concerning the matter.

By way of reply Mr. Sothern pointed to a letter which he had pinned upon the wall of his dressing-room. The letter bore the stamp of the Victoria Hotel, and read as follows:

WEDNESDAY EVENING.

My dear Sothern

I am sorry I was not able to stay for the play this afternoon. I hear nothing but glowing accounts of your work, and should have been delighted. *Mais l'homme propose*—and you know the rest.

Truly, RICHARD MANSFIELD.

"I feel perfectly sure," said Mr Sothern, "that the statements in question were never made by Mr. Mansfield. I believe he is entirely ignorant of them. The *Sun's* article was, of course, not written by a friend of Mr. Mansfield. Its evident purpose was to do him an injury. So far as we are concerned there is no truth in the matter. Several of the actors who occupied the upper box came on the stage after the performance to tell me how much they had enjoyed the performance. Mr. Mansfield must be just as much annoyed by the fabrication as we are."

This conversation removed whatever doubts there may have been as to the mendacity of the entire article, as Mr. Sothern truly said, was published simply to damage the man whose part it pretended to take.

Another assertion credited to Mr. Mansfield by the *Sun* was that when he applied to the Standard Theatre for two seats one day he was asked to pay three dollars for them. The reporter called on Manager Hill to inquire about this.

"I have not seen the publication you refer to," said Mr. Hill, "but I do not believe that Mr. Mansfield was treated with any discourtesy here. I make it a point to have none but gentlemen on my business staff."

Manager Daniel Frohman was seen in regard to the matter: "All that I have to add to what Mr. Sothern has said," he remarked, "is that the thing is absolutely untrue so far as discourtesy to Mr. Mansfield is concerned. The matter was as great a surprise to me as it was to Mr. Sothern."

Manager A. M. Palmer declined to discuss the affair in any way.

At the Broadway Theatre one in authority had much to say about Mr. Mansfield's application for a box at that house. Although he had not read the article, he remembered the circumstance.

According to his version of the case, Mr Mansfield sent a request for a box to Mr. Wilson, and the latter handed it over to Mr Canby, his business manager. The request was refused by Mr. Canby. His reasons for this were that he knew that the box was not for Mr. Mansfield's use, and he did not believe in turning away money so that Mr. Mansfield could say, casually, and in an offhand manner, to some friends: "Ah—aw—I'll—aw—send you a box for the Broadway."

Mr. Mansfield wrote to Mr. Wilson personally about the matter, and Mr. Wilson again handed the letter over to Mr Canby, who explained that he was Mr. Wilson's business manager; that he had full charge of his business, and that freighted down with that responsibility as he was, he had refused the box.

As regards Mr. Wilson having previously asked Mr. Mansfield for a box at the Madison Square, this is denied. The request was made to Manager Hartz, who complied with it, and the management of the Broadway Theatre had, on occasion, reciprocated. It was also recalled that Mr Mansfield, during his Summer season at the Madison Square Theatre, a year or two ago, positively forbade that the courtesies of the house should be extended to professionals.

As for the story of Mr. Mansfield's trouble at the Casino, that is a matter of ancient history. Manager Albert Aronson, in speaking of it, said: "The matter referred to took place when Wellington Hall was in the box-office. Mr. Hall has been dead for several years. You may remember that, for some time previous to Mr. Hall's death, he had been acting strangely, and the occurrence may possibly have taken place while he was not in a normal state of mind."

ROSE EYTINGE AS A NOVELIST.

While Rose Eytinge has not withdrawn formally from the profession it is her intention to devote herself principally to literary pursuits and teaching hereafter. A MIRROR reporter met the handsome actress on Monday. She had a copy of her new novel, fresh from the press, in her hand.

"It will be published this week," said Miss Eytinge, "and I can say for it, at least, that my publishers, Lovell and Company, have given it a charming setting.

"Yes, it's my first attempt at a book. I had written a number of sketches and articles for magazines and newspapers, and a friend—who is also my collaborator—persuaded me to try my hand in a more extensive way. It's not my wish to lag superfluous on the stage, as many of us do, alas! and so if this novel secures a measure of success, my literary partner and I shall climb a tree somewhere, draw the trunk up after us, and start a regular fiction factory.

"My dramatic school is beginning nicely. I have a number of pupils, and I hope to secure more. I don't give class instruction. It's quite enough of a task to teach one at a time. I suppose I should 'boom' my school; but I can't, somehow. I'm afraid I was not born a boomer."

But Miss Eytinge does not need a *fanfare*. Everybody who knows anything at all about the stage knows how thoroughly qualified she is to give tuition to aspiring dramatic students. Her school is situated in Klaw and Erlanger's building.

A TRIBUTE TO A BRAVE LAD.

Lulu Klein and Minnie Dupree, the two members of the One Error company, who had a narrow escape from the Leland Hotel fire, have decided to present the brave elevator boy with a gold medal.

It will be remembered that this lad—a mulatto named Charles Rucker—brought them and several other guests down from the fourth floor while the hotel was burning and retreat by the staircase was cut off. The presentation is to take place in a few days.

If there is one human virtue to be commended more than another it is gratitude for services rendered. This initiative of the Misses Klein and Dupree is a highly meritorious one and reflects honor on the profession to which they belong.

OUT OF SIGHT REVIVED.

Manager T. E. Mills is elated over the success of Out of Sight. Last week in Harlem the new farce-comedy did a wonderful business, and this week in Louisville it is repeating its success in this city.

"I am delighted with the splendid company and the way the piece is going," said Mr. Mills to a MIRROR reporter. "Every feature of the show seems a success, the comedy ideas are all original and funny, and the types of character entirely new to the stage. Is it any wonder that we played to the capacity up in Harlem last week, and that we have been offered a return date at any time we want to accept it?

"I have had a number of offers for a down town date, but I have not accepted any as yet, because the taking of immediate dates would necessitate the canceling of Southern time. We have open time after December, and I can be addressed care of the Harlem Theatre.

A PORTFOLIO OF SKETCHES.

VIGNETTES: REAL AND IDEAL. Edited by FREDERICK EDWARD MCKAY. Boston: DE WOLFE, FISKE & Co.

A handsomely printed, readable book, which will, without doubt, while away many an odd quarter of an hour for professionals and others.

"Vignettes" was a happy suggestion for the name of this collection. The stories presented display throughout the rough outlines of a vignette with something of the artistic in their touch and finish. It was a pity to spoil a felicitous title with a misleading consequent clause. Many of the vignettes may be real—it is within the bounds of possibility that all are; but not one is ideal.

Mr. Clyde Fitch, the author of Beau Brummel, furnishes the opening story, a sad tale of heartlessness and folly without point or moral, unless it is to be selfish; too sketchy to waken much interest in the heroine's love and too ghastly to be a pleasure.

Many of the stories that follow deal with episodes in the careers of actors and artists. The impression they contrive to leave with one is that an artist of any description is a being compounded of a truly beautiful soul—filled with lofty aspirations, splendid ideas and a noble love for art—with a very beast of a body that will by no means allow the soul to do anything but aspire, instantly and easily squelching the remotest attempt of the said noble soul to control its very degraded actions.

Emma V. Sheridan ("Polly"), whose graceful diction is well known to our readers, is seen to some advantage in "A Choice," a story eminently readable and, despite the lamentable frailty it portrays, pleasant.

"A Night with William of Wykeham" is so unspeakably dull and pointless that we cannot help thinking it must be a personal reminiscence of Mr. Adams', given to the world without any of the reprehensible exaggeration with which most *raconteurs* embellish their yarns. However, it imparts no little information concerning the local geography of Winchester Cathedral in a more digestible form than guide books usually do.

"The Vigil of Fenton Barlowe" is an amusing and well-written story, with a fund of suggestion in the *denûment*.

The editor Mr. McKay, supplies the fifteenth and last of the vignettes, a clever conceit and an admirable satire—not unconscious, we hope!—on the slovenly, inelegant, inaccurate manner in which well educated men express themselves. Had not this been printed before MacAllister, *the autocrat*, had given to the world his brochure, we should have felt justified in calling it an impertinent intrusion. "The house was jammed," "Steeplechases at Longchamps," "Had on an old gold affair in stripes," (it does really sound loud, Mr. McKay). "Went," are capital instances of good society grammar.

The text is too plentifully supplied with commas, and there is no French Academy that holds exhibitions or gives gold medals. Otherwise the editing has been careful and conscientious.

SYDNEY CHIDLEY, the scenic artist, has rented paint frames at A. M. Palmer's studio in West 21st street for the Winter season.

THE HANDGLASS.

HERBERT KELCEY has bronchuis, and the Brooklyn girls took smelling salts to the matinee last Saturday, and left the corks out during the play, to see if it would help him any.

† † †

A CRITIC young thing in male attire, who writes *critiques* for a "society" weekly, says of Adah Rehan: "Still young, still tipped with rare gold, still supplied with the warm gurgle of the nursling, her plush-lined voice was heard from without, and she pushed the pink flower of her *visnt* face in view, and stood timidly twisting her lithe fingers like a girl graduate." Dear, dear!

† † †

IT is rumored that Mr. Jack Mason left the Boston Museum company, where he was playing in Little Em'ly, because some one said he was "singularly suited to the part of Ham."

† † †

THE Cincinnati *Enquirer* says: "Lillian Lewis is not only a clever actress, but she wields a facile pen." Her facile pen, however, is not a circumstance to her facile advance agent.

† † †

HERE is one of the embalming fluid jokes from A Trip to Chinatown.

FIRST MAN.—"Order the supper strong."

SECOND MAN.—"I will, if you think the taste of a dying man will suit you."

FIRST MAN.—"Well, I never tasted one."

† † †

PATTI is going to build a synagogue on the grounds at Craig-y-nos—and there will be no more ham sandwiches served at luncheon.

† † †

DANIEL FROHMAN, as gallant a gentleman as ever got out an injunction, says: "Tragedy is at a low ebb. People go to see Edwin Booth as they would go to church, but if it depended upon them to discover a tragedian he would remain inglorious, though not, perhaps, mute.

† † †

OVER $75,000 are spent nightly in New York for theatrical and musical entertainment, and the story goes that Georgie Cayvan never has anything for luncheon but crackers and cocoa.

† † †

VERNONA JARBEAU has been entertained by the Comte de Paris and the Duc d' Orleans and snap-shots were taken of the scene just as the Duc was passing the celery to Miss Jarbeau. We can expect some swell billboards presently.

† † †

HERE is the way they elevate the stage out West, according to an occidental exchange: "If the person who dropped a cat into the parquet during the performance of The Henrietta, will call on the manager of the theatre he will hear something to his advantage."

† † †

THERE is a scene in The Master of Woodbarrow during which there is not a word spoken, the audience being convulsed with laughter by watching the pantomime on the stage. Won't somebody write an entire play of this kind for Mr. John A. Stevens?

† † †

YE ACTOR BOLDE.

He was an actor bolde;
His hits, though manifolde,
No harde in song has tolde,
No bill boards flaunt him;
But on a lucky daye
He struck a buzz-saw playe.
Now he draws double paye—
Managers 'saunt him!

† † †

THE statistical fiend has commenced to find out curious facts about actors' ages. He says that "the combined ages of four members of The Old Homestead company equal two-and-a-half centuries." It is simply wonderful how much spare time some people have.

† † †

AFFECTING SCENE FOR A MODERN PLAY.

Scene: a New York dwelling; lights down; violins; parting of hero and heroine.

HE.—"And now, Ethelrida, before I go, promise me that while I am away you will think of me often and will wear this locket to remember me by."

SHE (*sobbing wildly*). "Oh! Adelbert, do not leave me. Forego this perilous trip. You may *never* return!"

HE. "I cannot—do not tempt me. Farewell, Ethelrida, farewell!" (*Exit. Ethelrida falls in a swoon. D. C. Enter her mamma.*)

MAMMA. "My child, my child, what is the matter?"

SHE. "Adelbert has left me—perhaps forever. He has gone to oversee the completion of the two new theatres that are being erected in Brooklyn, and the probabilities are that we shall be both old and gray before they are finished."

† † †

LOOKING BACKWARD.

MAN AT THE BOX-OFFICE. "Well, where do you wish the seats, madam?"

PARTICULAR OLD LADY. "Well, I'd like them about the centre, not far from the stage and near the door in case of fire, please; not close to the orchestra, and out of the draughts, and I can't sit over a register, if you please."

MAN IN BOX-OFFICE. "Certainly, madam; here are the seats you require. By dropping ten cents in the slot, which you will observe on the back of the seat in front, you can obtain the manager, an usher, a fireman, a programme, or an ice water boy. Three dollars, please. Next!"

† † †

Now is when the acorn cup,
Drops from off the oaktree tall,
And the price of coal goes up
When the leaves begin to fall.

† † †

A TOLEDO paper says that we are to have Irish skirt dancers after the Spanish epidemic dies out.

† † †

FIFTY-THREE distinct tricks are introduced in the last act of Kajanka. And yet they say the drama is dying out!

A CHAT WITH HADDON CHAMBERS.

Haddon Chambers, the author of Captain Swift and of The Idler, which is to be produced at the Lyceum Theatre next Tuesday evening, sat in the office of that house on Monday and talked in a decidedly entertaining strain to a MIRROR representative. Mr. Chambers is boyish in appearance, with that bright look that accompanies intellect, clear eyes, a fresh complexion and rosy cheeks.

"I hardly know what to talk to you about," began Mr. Chambers. "It's hardly worth while giving you my impressions of America. I had some ready for the press representatives when they should come on board the steamer on my arrival, but they didn't come and the impressions grew so cold that I threw them overboard.

"Shall I tell you something of my career? Well, then, to begin in regular narrative style, I was educated in Sidney with a view to entering the civil service of New South Wales, which I did after I had passed my examination. I gave it up very soon owing to my intense desire to travel. I went back into the bush and began to raise cattle. In 1880 I yielded to my desire to see something beyond Australia, and having been left a little money, I sailed for Europe, where I spent a year. When I returned to Australia it was with my mind made up that London was the place to live in, and so I soon went back. I had only a hazy idea as to what I was to do, though, for a living.

"Finally I ran through all my money, and just before I did it began to write, which I eventually found to be my *forte*. I lived in lodgings, or rather existed in them, at the rate of fifteen shillings a week. Is it possible to do that here?"

The reporter looked dubious, and Mr. Chambers continued.

"By chance I made the acquaintance of a literary man, and on his advice I wrote a story and sent it to a London penny paper, *Society*. It was accepted, and I received £5 for it, which, as you can imagine, I needed very sorely. After that I wrote a number of short stories, most of which were taken by different papers, and it was on advice of Oscar Wilde, who pointed out to me a future as a dramatist, that I took to writing plays."

"What was your first play?"

"A dramatization in one act of one of my own little stories called A Mere Cipher. I read it to Frank Dietz and received a small cheque for it. The play was never presented in England, and I have never seen it acted, though it may have been done in this country. Then I wrote another one-act play which was quite successful in London, and which is to be produced by Mr. Frohman.

"After this I wrote in collaboration with another gentleman, a four-act dramatization of Rider Haggard's "Devil Caresfoot," and after a deal of labor we had it produced at a trial matinee. In spite of the fact that the cast were comparatively untrained, it made a hit, and we had four London offers for its production. Our inexperience led us to accept what was apparently the best, but what was in reality the worst of them all. The largest royalties were offered, but they were never paid. In a word, we fell into the hands of what is known as a 'bogus' management. A body of men had the Strand and hadn't paid the rent. John S. Clarke, who owned that house, cabled from this country to kick the people out, and it ruined the play for London. Nothing has been done with it since."

"Quite a bitter pill for a rising dramatist?" suggested the reporter.

"It was a sad disappointment," answered Mr. Chambers, "because we had worked up to it. I was very hard up, indeed, for I had neglected my story writing to do the play. So I went home and wrote Captain Swift. I refused a number of offers to collaborate with other writers, and retired to the seclusion of my lodgings to do the new play, which was entirely original. I wrote the play with a view of suiting Beerbohm Tree and his methods, as he was one of the managers who had made an offer for the previous play. When it was finished I followed him about for months trying to get a chance to read it to him, but in vain. I began to find that when a play was written the difficulty of getting it produced had only begun. Finally, one day I saw him go into a Turkish bath in Jermyn street. I gave him time to undress, followed him in, read the play and had it accepted."

"What were the facts in the case of Mrs. Langtry and your play, The Idler?"

"They were very simple. I offered the piece to Mrs. Langtry and went to Liverpool to read it to her. She immediately accepted it; and the contracts were made out. Subsequently she telegraphed me to go to Edinburgh to see her. Then she let me see that she was not satisfied with her own part, as it was not sufficiently stronger than all the rest. I made some slight alterations to please her, but refused to make material alterations and cut out strong scenes in which her part was not concerned. The result was that she broke her contract. I intended taking legal action, but at Mrs. Langtry's request the matter was submitted to the arbitration of Mr. Bancroft and our lawyers, and I was awarded £250. The day after the decision I read the play to George Alexander, manager of the Avenue Theatre, London, the contracts were made, and he accepted the play the same day. Mr. Frohman subsequently accepted the piece for the Lyceum Theatre.

"Although The Idler, of course, was not written especially for American audiences, I am not without hope that its story and whatever worth you may think it possesses, will carry it into favor, while I may also state that I intend to still further bid for American favor by writing a play for Manager Frohman that shall especially appeal to American audiences.

FULFILS ITS PROMISES.

Utica Observer

THE DRAMATIC MIRROR is getting ready its Christmas number, which, it is said, will outshine the Christmas number of last year. How that can be, though, is a mystery, but what the MIRROR promises it fulfils.

A FAVORITE PLAY REWRITTEN.

"Of all my enterprises," said C. R. Gardiner in conversation with a MIRROR representative, "the play of Only a Farmer's Daughter has proved the most profitable. Indeed, I claim that it has proved the most continuously successful play ever produced, as no other piece has been for twelve years before the public without any intermission whatever. This, in itself, is sufficient evidence of its dramatic strength, and that it contains its full quota of humor and sentiment, pathos and passion, and all the other elements requisite for a popular success.

"However, I long ago came to the conclusion that the thrilling situations embodied in a dream ought to be presented as the actual plot of the piece. I, accordingly, engaged Albert Ellery, who has had considerable experience in dramatic work, to rewrite and reconstruct Only a Farmer's Daughter from beginning to end.

"In its present form it is a much stronger play in every respect, and the audience will not leave the theatre with a feeling of dissatisfaction because it was all a dream. Moreover, the present version has twelve instead of nine characters as heretofore. The countryman, who has always been a favorite with the audience, now appears all through the play, and the Daughter, who always won the audiences' sympathy, is now the principal role.

"If possible I intend to give the reconstructed version of Only a Farmer's Daughter a metropolitan production, and am now in negotiation with an uptown theatre for that purpose. In case I secure a New York house for a run the cast will be made up of the very best people that money can procure and will comprise some very important names for the leading parts. At all events, whether I secure a city theatre or not, the new version will be presented to the public at once with a first-class cast. Some valuable dates have already been booked with managers out of town, and other managers who have immediate open time can communicate with me at Noroton, Conn."

ROSE COGHLAN'S NEW COMEDY.

Rose Coghlan writes to THE MIRROR from the West concerning her plans for next season. Her contract with Augustus Pitou terminates next Spring, and thereafter she will play under her own management.

"I have been fortunate enough to secure a new comedy of American character," says Miss Coghlan, "a brilliant piece, whose leading role was expressly written for me by my brother Charles. The plot is unique, and every character is a native type and new, I think, to the stage.

"I shall give it a first production in New York sometime next Spring, and I anticipate a run. My time for next season is already booked, with splendid terms. I feel quite confident that in this comedy I have an assured success and a money-winner."

PROFESSIONAL DOINGS.

DORE DAVIDSON and Ramie Austen are meeting with artistic and pecuniary success in the revised version of Guilty Without Crime. They are now negotiating for a New York theatre, with a view to an extended run.

ROBERT MANTELL writes to a friend in this city that he has all his plans made for next season; that most of his tour of 1891-92 is laid out very satisfactorily. Mr. Mantell says that up to date his business this year has been very prosperous.

A COPYRIGHT performance of Gus Thomas' play, Reckless Temple, was given at the Avenue Theatre (London) on Oct. 18.

DOLLY KLINE has engaged with Klaw and Erlanger for the part of Taggs in County Fair company No. 2.

THE latest writers who have promised to write for Frederic McKay's book on actors are Stephen Fiske, who will write on Madame Ponisi; Franklin Fyles, who will write on Harry Montague, and Edward Fuller, who will write on Julia Marlowe.

THERE was an interpolation in the performance of Damon and Pythias by Robert Downing's company at Massillon, Ohio, last week, which was occasioned by the presentation to the star of a handsome silver water service engraved as follows: "To Robert I. Downing from his company on his thirty-third birthday, October 28, 1890. A tribute to a man." The presentation was made with complimentry remarks by Stage Manager J. L. Saphoré, when the star was called before the curtain at the end of the fourth act. Mr. Downing appeared to be taken completely by surprise. Possibly his guardian angel had given him a tip. At all events he was equal to the occasion, and thanked the members of his company in a neat and sympathetic speech.

LILLIAN LEWIS has received some excellent press notices for her personation of Leonora in Credit Lorraine, since she first appeared in the play at Buffalo last August.

MAUDE MADDON'S Irish comedy, Dear Little Shamrock, was produced at Norwalk, Conn., last Friday with May Buckingham in the title role.

PROFESSOR BOCKER, of Harvard University, is reading this year in his lecture room the plays of Molière. This course, in which Professor Bocker also reads plays of Corneille, Racine, Voltaire, and some of the more recent French comedies, is one of the most popular ones in Harvard.

PROFESSIONALS are not altogether insensible to the effects of their art, although they know never so well the specious counterfeit of the seeming real. Mrs. Kendal, attending the professional matinee of Blue Jeans at the Fourteenth Street Theatre last Thursday, left her box precipitately at the climax of the saw-mill scene. Mr. Hilliard and Mr. Fawcett had prepared themselves for an extra effective encounter, and they "hammered" each other heartily. As the hero fell across the saw table the audience was deeply stirred, and when the saw started there was much excitement. Mrs. Kendal at this point arose, walked from the box, and closed the door behind her, confessing her unwillingness to become an accessory to Mr. Fawcett's scoundrelly plot.

AUGUSTUS PITOU will produce Clyde Fitch's A Modern Man this season, according to contract. A Modern Man is a comedy-drama in three acts. Its scenes are laid in New York.

MARION PERCY assumes the role of Roxy in A Barrel of Money on the 15th inst. Other recent additions to the company are Harry Trayer, A. H. Bailey and Mabel Burgess, who joined on Monday. The company is reported by Manager Stair to be playing in the West to good business.

A SPECIAL matinee performance of On Probation will be given by W. H. Crane at the Star Theatre on the 19th inst.

MANAGERS SEIER and Anderson, who now control the tour of Muldoon and Kilrain in the farce-comedy of A Winning Hand, contemplate the organization of another company, to be composed entirely of athletes.

EDWARD IRENÆUS STEVENSON, the musical critic of the New York *Independent*, has dramatized his novel, "White Cockades," which Charles Scribner's Sons published.

WILLIAM HAWORTH will join The Clémenceau Case company next week.

MAUDE BATES and Dollie Klein are two of the latest acquisitions to the County Fair road company No. 2.

HELEN DAUVRAY closed season on Saturday night at Boston. It is likely that she will resume in a new play before long.

RAMSAY MORRIS is finishing a book for young people, and he is also at work on a new play.

MATTHEW WHITE, Jr., of *Munsey's Weekly*, has completed a translation of Michael Beer's celebrated but gruesome tragedy, Imensee.

KATE CASTLETON has joined The Faust Up to Date company.

RICHARD STAHL has been engaged as musical director of the Natural Gas company.

THE ACTRESSES' CORNER.

AT THE THEATRES.

What a treat it is to get in front!

I wonder if we would not all of us do better work if our managers would let us off once a week to see other people act? I am sure I learned more from watching my old master across the lights in Beau Brummel than ever he managed to pound into me when he had me on the stage.

Yet I did not go to learn—I went to be amused. I had been told it was a comedy, and I chafed at the pang that last act entrance gave me.

Properly speaking, I should have gone to profit by such manifestations of Mansfield's art as the play might provoke and should have rejoiced in the art, whatever form it took—but I had gone to see it display itself humorously, and here was a heart twinge!

After all absolute sincerity will reach beyond comic effect and touch pathos. What deadly sincerity must have been in that entrance to keep one from laughing at the grotesque figure—with its livid face and comic hat, and the line that came presently, that no wonder the boys threw stones at him when his boots had not been varnished for three days!

Incongruity, the essential of humor, was there. So much woe finding its chiefest plaint over unvarnished boots, yet who laughed! Art so emphasized the sadness of effect that the humor of cause was lost.

I'm not venturing a critique on His Royal only it came to me as I watched him that where art creates, pathos must lie beneath comedy, as sunshine and shadow lie each on a side of the self-same leaf.

I wonder, if we were above things human, would we find cause for smiling in tragedy and pain? However, one is always in the clouds directly one tries to sit with the gods and, across the stars for footlights, scan the play that the round world stages.

Who is it playing The Private Secretary for Gillette? am I arguing myself unknown? I saw him the other night. Funny? Dear, yes! and I have seen Gillette, too. Most of the time I knew he meant me to laugh, yet, since his effort was successful and I laughed, I thanked him for being a good actor. But when, now and then, I forgot the good actor, and while I laughed my heart went out to the simple-minded, distracted Secretary. Then I thanked the good actor for being an artist.

From the first flutter of her nervous hands and the first quaver of her high, thin voice, the little spiritualistic old maid of the piece touched my heart, though the comedy of the representation never failed. Not a move that was not—as an eccentricity—amusing, and, as a piece of suggestive characterization, pathetic.

I laughed till I cried when she swam through the air after the spirits, and a tear or so was in place as tribute to the pathos of the little woman's sincerity in her delusion.

Who laughs at Jefferson's Bob Acres and fails to feel, at the same time, a twinge for the suffering the gentle fellow's chicken-heart goes through?

Who that laughs at any touch of Julia Marlowe's dainty comedy, escapes a sense that tears are called on, too?

I wonder if it is true that at one touch of nature all emotions stand revealed in kinship?

But how about Nat Goodwin? How long ago was he doing Turned Up? I took in a matinee somewhere on the road. I laughed till laughter was a physical suffering and until placid and beautifully-bald Bradley, who was doing Sir Danvers with us in Hyde and Jekyll and who had brought me to the theatre, protested that I was disgracing myself.

To this day I laugh when I recall some of Mr. Nat's moves in long-ago Hobbies.

Yet—when we laugh at the actor it is one thing, and when we are provoked to laughter by the character the actor portrays, it is another. And one of those things is more satisfactory to our artistic sense than is the other. Also, directly the actor is forgotten there is a tinge of sadness back of the laugh we give Bob Acres or The Secretary, or we forget entirely to laugh and our heart aches for the Beau.

Still what of Mr. Nat, and lively Hopper, and Monarch Wilson?—when I see them I am pervaded by a hilarious appreciation of Mr. Actor, himself, and nary a tinge of sadness goes with it, though I may laugh till I get a pain.

There is the difference.

Can it be that Mr. Nat is the artist in serious, not comedy work? Sure it is, that in the true ring of his sincerity in the Gold Mine, one forgets that it is Mr. Nat who coins the metal.

It does seem to one of the trade in front that to forget the actor is to recognize his art.

If the art be there, not all the actor's tricks and mannerisms will prevent this fusion of himself into the part, at which fusion we forget Mansfield and our heart aches for the Beau, even though every trick and tone of Mansfield's is as well known to us as I know them.

There is Henley, who, with Seligman, has been making his share of Mackaye's melodrama life-blood red instead of only lurid. What but the deadly and sustained sincerity with which Henley invests his part could make us forget Henley's "ways?" What but artistic handling such as his could save the part from the laugh which strong melodrama is so likely to provoke from a modern audience.

I am trapped through a meagre vocabulary into use of that word artistic. Worse still, I have called somebody artistic.

Only the critic or the actor himself dares do that.

I must escape by quoting some wisdom I have stored up from the lips of Max Freeman—he let it fall when he was teaching—in the Lyceum school.

"Must I learn to act, or to feel?" questioned I.

"Oh, what a question! The part you play must feel."

Libera per vacuum posui vestigia princeps
Non aliena meo pressi pede: qui sibi fidit
Dux regit examen.

EARLY IN DECEMBER

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WILL APPEAR.

It will be a sumptuous publication, containing an unprecedented array of literary and artistic attractions.

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"How? I——"

"You are stupid, my child! Really, when you believe the part feels, you act all right enough, don't fret you."

"But, will I be artistic?"

"*Oh!* When the audience *they* feel, my child, they don't know what else to call it, *ach!* Don't plague me off you don't understant. Really!"

POLLY.

MANAGERIAL EXPLANATIONS.

G. S. Miller, the owner of A Pair of Jacks, which closed season in Louisville, told a MIRROR reporter the other day that the closing was not due to bad business, but to bad management, and that he disbanded the company rather than continue to play it in one-night stands.

"In spite of bad booking," he said, "the debts of the company are few. Every actor was paid, and that is not a bad record when you consider that we took twenty-one people away out to San Francisco and back."

Mr. Miller says that he will put the piece on the road again in a month with a new company and under new management. He says that he has a number of week stands booked.

BOTH SIDES OF IT.

The Lambrecht-Russell Prince and Pauper troubles are not yet over.

The company was virtually disbanded on Oct. 18 when E. H. House notified Mrs. Russell to cease playing at the expiration of the Brooklyn engagement and when four impatient members of the company attached Master Tommy's trunks in lieu of arrears of salary. A few days later Mr. House, the author of the play, demanded from Mrs. Russell the restitution of his manuscript, which request Mrs. Russell failed to comply with. But as the company was virtually stranded in Williamsburg for want of funds Mr. House took advantage of his opportunity and sought the aid of the law. Armed with a search warrant, signed by Justice Goetting of the Third District Police Court, Mr. House proceeded to Murphy's Hotel and, after a long hunt, succeeded in discovering his precious MS. between the two mattresses of Master Tommy's cot.

Mrs. Russell criticised Mr. House's action in terms most emphatic. To a MIRROR reporter she denied his right to withdraw his MS. before the full term of her contract—two years—had elapsed, and she stigmatized the search in her rooms as an illegal proceeding.

"Messrs. Howe and Hummel," said Mrs. Russell, "will immediately commence action for violation of domicile. Mr. House did not sign the old contract, but drew up a new one simply because we had altered a few lines in Mr. Kent's part. And then, after we had spent $5,000, he threatened to close us up at once unless we signed the new one.

"We were only behind with salaries one week, and we divided regularly every night during that last week. The company is unanimous in stating that we did all we could for them. I want to pay every dollar we owe, and we shall do so.

"To show their indignation at Mr. House's conduct several members of the profession here expressed sympathy with me and have offered to give Tommy and myself a benefit at the Broadway. Among others are W. J. Florence, Neil Burgess, F. W. Sanger, J. H. Russell, Amelia Glover, Elmer Vance, etc. I dislike to accept this proffer of a benefit, but for the sake of the company I shall waive all my own feelings of delicacy."

Mr. House told a reporter for THE MIRROR that he had personally stood between the members of the company and loss, and had given them sums of money at divers times to tide them over the worst of their trouble.

In connection with The Prince and Pauper troubles, the following outspoken letter has reached us from a member of the company:

New York, Oct. 30, 1894.

To the Editor of the Dramatic Mirror.

SIR: After reading the article in the *World* Friday, Oct. 19, which refers to the trouble in the Lambrecht and Russell Prince and Pauper company, headed "Tommy Russell's Woe," I feel that simple justice to those members of the late defunct organization who joined in trying to collect the amounts of their hard-earned salaries long overdue and unpaid, demands that you be furnished with the true facts in the case, to the end that the public in general, and legitimate managers in particular, may hear both sides of an unpleasant story.

In the first place, we were engaged with the above company understanding that the managers were responsible and that they had enough money back of the production to carry us over any bad business. Before we left New York, we began to suspect that we were deceived, for when several of the gentlemen asked for a small advance which, as a general thing, managers expect and are willing to make, Lambrecht and Russell were unable to give it to them, and it is doubtful if we could have left New York at all but for the kindness of Mr. House, who advanced the money to carry the people to Buffalo.

Business was good until we went into Canada, where it dropped off still not enough to warrant not paying salaries. When we received any money it was from $5 to $10 at a time, barely enough to pay our hotel bill in each town. On several occasions, when Mr. Lambrecht was asked for part of the money which was already earned, they were insulted by him. In fact, the management, instead of trying to win the regard of the company, antagonized them by their treatment.

On our way from Zanesville, O., to New York, a continuous trip of twenty-five hours, we were without food, except a sandwich and a cup of coffee. We could not get money enough to pay for a warm meal, though the Lambrecht and Russell families, five in number, went into the dining car, while the rest of the company starved. When we reached Brooklyn we knew Mr. House would not allow the piece to go any further.

Why Mr. Cory is singled from the whole company as the one to blame in closing the house on the second Saturday night I will explain. I was engaged for the leading part, The Lady Edith. My husband (George Cory) was to play the leading heavy. I played my part to the best of my ability, receiving much applause and often a "call" with Mr. Charles Kent and Tommy. I have plenty of notices to testify that the part was played successfully by me. In fact, I was the only lady in the piece that the *World* mentioned in its criticism on our opening performance in Brooklyn. When we had been out over four weeks Miss Marion Russell, who was not strong enough for the character of Elizabeth, which she tried to play, decided that she wanted to play Lady Edith, so I was requested to change parts with her. I refused to do so. Then I was served with an alleged "two weeks notice," given me on the 30th of September, but dated back to the 27th, so that Miss Russell could appear the second week in Brooklyn. They could not "dismiss" me because they had no valid excuse to do so, and I refused to accept.

Then began a series of petty persecutions, every spiteful thing they could think of to do was covertly done, but I had no words with them. It was unnecessary to quarrel.

Both Mr. Cory and myself are losers by several hundred dollars through non-payment of salaries in different companies. We firmly resolved that it should not be the case this time. The other gentlemen, Mr. Hazelrigg and Mr. De Dubo, joined us in putting our case in the hands of an attorney, Mr. B. Davis, of Brooklyn. He, upon presenting our claim, was insulted by Mrs. Russell, who never hesitates to use very improper language when her temper is aroused. Lambrecht and Russell promised to settle the matter by half-past six o'clock on Saturday afternoon. They did not do so. The claim for salaries was *not* four hundred and eighty dollars. Nor is the wardrobe attached worth one penny over two thousand dollars, if that much.

At seven o'clock on Saturday Mr. Knowles, manager of the Amphion Theatre, sent Mr. Doris a letter, signed by five members of the company, whose names I will not mention here, saying that if the receipts of the house for both matinee and evening performances were not divided among the company they would refuse to play. *That* was the reason the house was closed on Saturday night.

Mr. Doris then seized their goods, asking Mr. Cory to point them out to the sheriff. It was not a pleasant thing to do—in fact, most painful—but some one had to do it. They were most particular not to get any of the trunks containing personal property, and all the four trunks mentioned as having been taken by the constable on Monday morning contained all the wardrobe for the ladies of the piece belonging to the management. Their personal and hotel trunks were not in the theatre at all.

As far as Tommy is concerned, he is a noble boy, and any one of us would make almost any sacrifice for him. The fact of his supporting a family of grown up people at his tender age, entitles him to the respect and sympathy of all.

Our own trunks were held for board, which we have been unable to pay. We were suffering for want of our money. Is it, then, a crime to get what one has earned?

I will say, in conclusion, that Lambrecht and Russell's share of the receipts for the first week in Brooklyn amounted to $6,126 00, and yet they would not pay salaries to their people, who were almost in distress for want of it. We were ready and willing to play. There has been no feeling of spite in any form. In fact I, who have been injured most deeply by these people, their falsehoods and unjust remarks, do not wish them harm, but every success for the sake of the little prince of boys, Tommy Russell.

Yours very respectfully,
MERIAN REID CORY.

A SOUTH AMERICAN SUCCESS.

A well-known American, Edwin Cleary, is reaping a harvest of honors in the Argentine Republic.

His Little Lord Fauntleroy company opened at the National Theatre, Buenos Ayres, in September, and the reports are just to hand of the success it achieved.

The aristocracy and wealth of that prosperous city were represented in the theatre, and Mr. Cleary received an ovation.

The critic of the leading local paper says: "As an impartial observer of men and things, a friend to enterprise, a student of human nature, an ardent admirer of all that is good and beautiful in life, a believer in truth and justice, and above all an unflinching defender of true merit, whether on the stage or in society, I may be allowed to add my poor tribute to the loud note of admiration which Mr. Cleary's company has won from our best critics."

McCAULL OPERA COMPANY.

Alfred Joel of the McCaull Opera company, arrived in the city the other day. He is very enthusiastic over the success of the organization.

"Since passing under the management of Harry Askin, who was the agent of the company for the past seven years," said Mr. Joel, "it has been very successful. Last week at the Grand Opera House, Cincinnati, the organization played one of the best weeks of the season, the receipts being over a thousand dollars better than last year. The changes made in the company by Mr. Askin are also for the better and the roster now includes the names of Lily Post, Annie Meyers, Josephine Knapp Cora Henderson, Mathilde Cottrelly, Chauncey Olcott, William Blaisdell, Charles W. Dungan, W. F. Rochester, Charles Jones, Fred Frear, John E Dudley, and others.

"The repertoire of the company, comprising as it does such successes as Clover, Bellman, The Black Hussar, Falka, Boccaccio, Seven Suabians, Lorraine, and others, is one of the most valuable possible. The present season has been far ahead of the year that Colonel McCaull lost Francis Wilson as his leading comedian, that being one of the worst seasons in the history of this organization, when Colonel McCaull lost over $40,000 in establishing many artists who are now in other companies. The McCaull company will go West as far as Denver, and then return East, when they will produce their new opera in Philadelphia on March 9. The book is now being adapted by one of cleverest librettists in London, and the production is likely to be given under the direction of the author, who will come personally from Europe. It will also be the occasion of the debut of the leading comedian, who is now in London. The Summer season of the company will be played in Philadelphia, and the regular Fall production will be at one of the Broaway theatres during the last of August, the engagement continuing until October 11.

MR. POPE POUNDS MR. DONNELLY.

At the Brunswick on Monday evening Charles R. Pope—ex-actor and ex-manager, now United States Consul at Toronto—addressed the members of the Goethe Society and their friends on the subject of "The Shakespeare Bacon Donnelly Controversy." Readers of THE MIRROR had an insight into Mr. Pope's views last week His lecture, which consumed an hour most interestingly and profitably, covered the theme in detail.

Mr. Pope paid his respects, in tones of unmeasured sarcasm and contempt, to the advocates of the Baconian theory, particularly to Ignatius Donnelly. Having characterized the author of "The Great Cryptogram" as a mountebank and a fraud, and having relegated his predecessor, Delia Bacon, to the limbo of madness, Mr. Pope proceeded to give the testimony of Shakespeare's contemporaries on the subject of his authorship of the plays. In admirable and comprehensive form these extracts were presented. Then followed the tributes of Coleridge, Hugo, Goethe, and other great writers that have laid their wreaths of eloquence on the Bard's tomb The address closed with a fervid peroration, delivered with majestic power.

Mr. Pope's reading was frequently applauded and the entire discourse was followed with the closest attention by the intellectual gathering.

President Palmer announced that the Society would be addressed during the season by Ashbel P. Fitch, Mrs. Kendal, Ignatius Donnelly, Professor Hewitt, of Cornell, and others. He will speak himself at the January reunion on a subject relating to the stage.

THE A. A. D. A.

The American Academy of the Dramatic Arts has not lived in vain. It is doing good work and its new departure will be welcomed by all who have the interest of the dramatic and operatic arts, as arts, at heart.

In its list of graduates are many now well-known professional names, and in the establishing of an operatic department the same good judgment has been exercised in the choice of instructors. Jess Williams is to be the musical director and Fred Williams, of the Lyceum Theatre, will assume the stage management. The courses include voice and singing, fencing, dancing, costuming and "make-up." Rehearsals will be held daily, the first to take place on Dec. 1.

A regular stock company has been organized and public performances are to be given on every possible occasion.

JULIA MARLOWE'S ILLNESS.

The news that Julia Marlowe had been taken seriously ill with typhoid fever in Philadelphia last week, and that her tour would close in consequence, was a regretful surprise to the profession in this city. For a time Miss Marlowe's life was despaired of, but she is convalescing slowly, and at the present time is pronounced out of danger.

Her condition, however, is such that she will not be able to appear on the stage again until after Christmas She is being carefully attended, and with her naturally strong constitution, hopes of her gradual recovery are entertained.

THE BAKER MEMORIAL PORTRAIT.

Rip Van Winkle, revisiting the scenes of his early manhood asks pathetically, "Are we so soon forgotten after we are dead?" The same question suggests itself when the past week's showing in the subscription for the memorial portrait of the late Benjamin A. Baker is inspected

There has been received since our last issue the sum of $1, sent in by Kittie Rhoades, the popular touring star. That's all.

The amount yet to be raised to meet the cost of the painting is $206. That is not a great deal of money; if a quarter of all Uncle Ben's friends came to the fore with subscriptions of one dollar apiece it would be collected in one week.

We think that the placing of a creditable picture of Mr. Baker in the rooms of the Actors' Fund is no more than a just tribute to the memory of a widely respected, well-beloved member of the profession and a faithful servant of the Fund. Edwin Booth and THE MIRROR started the subscription by contributing nearly one-third of the required amount. Will not Uncle Ben's professional friends and admirers do their share, however small?

In any event THE MIRROR has undertaken to carry through this worthy project. If Uncle Ben is already forgotten by his comrades and life-long acquaintances, if his pure and good life is not thought worthy the trouble of such a recognition by them, we will supply the balance of the money required ourselves.

But we hope that such a reproach will not be incurred by professionals who feel a justifiable pride in their reputation for generosity and good feeling. We hope by next week to be able to announce a number of new subscriptions.

Following is the list to date.

THE DRAMATIC MIRROR	$50 00
Edwin Booth	50 00
Collins Sturtevant	2 00
F. X Carroll	5 00
William Corlette Miller	2 00
Jennie Christie	2 00
Tony Pastor	10 00
Oliver W. Wren	5 00
James Levering	5 00
Ettie Henderson	25 00
George A. Beane	2 00
Lillian Hadley	5 00
Kittie Rhoades	2 00
Total	$160 00

PLAY TITLES, ETC.

Entered in the Office of the Librarian of Congress, October 11-18, 1891, and recorded exclusively by The Dramatic Mirror.

October 13.

LOCO. A comic drama by Edward J Smith.

MY NAME, OR WITHOUT A NAME. By Martin Gilbride.

ST. NICHOLAS, THE CHILDREN'S FRIEND. William D. Folsom, Cleveland, O., proprietor.

SANTA CLAUS, THE CHILDREN'S FRIEND William D. Folsom, proprietor.

KRIS KRINGLE, THE CHILDREN'S FRIEND. William D. Folsom, proprietor.

THE RUSTLER. An original farce. Written expressly for Davis and Keogh by Scott Marble. Davis and Keogh, proprietors.

October 15.

THE ART OF PLAYWRITING," being a practical treatise on the art of dramatic construction. By Alfred Hennequin Published by Houghton, Mifflin & Co., Boston.

GEMS OF MILLÖCKER'S SPRIGHTLY COMIC OPERA, POOR JONATHAN. Rudolph Aronson, proprietor.

October 16.

TRIALS AND TRIBULATIONS OF OUR INSTALMENT COLLECTOR. A comedy in three acts by Frank A Harriman.

CARMENCITA. A burlesque. Marius Delaur, proprietor.

THE WOMEN'S REALM. A satirical burlesque. Marius Delaur, proprietor.

HANKY-PANKY. A decidedly original comic opera in two acts. Music by William Ross. Libretto by Fred S. Brown.

October 17.

THE MILLER'S DAUGHTER. An entirely original American opera in two acts. Libretto by F. E. Highland. Music by Walter H. Lewis.

OBITUARY.

Mrs. George D Pitman, better known as Patrice Bouicault, died last week in childbirth, in London, England She was born in 1862, and was the second daughter of the late Dion Bouicault. On May 25, 1885, she married George D Pitman, a traveling salesman for a New York jewelry firm, and soon afterward sailed for England. Her health was greatly benefited by her sojourn abroad, and she attained considerable success as a singer in private society concerts. About six months ago she paid a six weeks' visit to her husband in New York, during which she underwent a surgical operation to relieve her of lameness. Since then she has resided in London. Patrice Bouicault was a beautiful woman and an accomplished musician. Her death is greatly deplored by a large circle of friends.

Lillian A Taylor, who died of consumption at Detroit, Mich., last week, was the only daughter of Mrs. A. B Taylor, of that city. She made her last appearance in April with Clara Morris in Camille at the Lyceum Theatre of Detroit. Miss Taylor was a most lovable and accomplished young lady, and had many warm friends in the profession. Her funeral took place last Saturday and was largely attended.

James H. Russell, who was well known as a performer in variety theatres, died last Sunday at St. Vincent's Hospital, New York His death was caused by consumption, from which he had been suffering for some time past. The interment took place yesterday (Tuesday) in the Actors' Fund plot at Evergreens Cemetery.

CUES.

PROF. HERRMANN gave a fine entertainment at the Academy of Music, Jersey City, last week. The Professor's *soirée magique* not only included the best of his well known tricks, but also many new and clever ones.

MANAGER H. B CLARKE, of the Academy of Music, Halifax, wires that The Great Metropolis opened at his theatre on Monday night to eight hundred dollars. The Lateil and Stone stock company had a prosperous season at this house.

WILLIAM ATHWOLD WHITE, late stage manager of the Silver King company, has assumed the business and stage management of the People's Theatre, San José, Cal.

THE MIRROR is asked by Grace Thorne to contradict the report that she is engaged with Dan Sully's Millionaire company. Miss Thorne declined the offer. She has signed with Charles Jefferson and H. S. Taylor for the season.

CHARLES H. PHILLIPS, of The Fugitive company, had a somewhat disagreeable adventure the other day in Philadelphia. He was returning home late after the performance, when he had occasion to pass by a gang of "toughs" who were having a free fight. A flying fragment of a broken bottle struck Mr. Phillips and badly lacerated his face. He at once proceeded to his hotel, however, and after having his wound dressed, it presented no further inconvenience.

H. W. STIMSON, manager of the Wieting Opera House at Syracuse, N. Y., is in New York this week, to attend to his booking interests. The theatre has been very successful this season under his management. The prices range from twenty-five cents to a dollar. Mr. Stimson says his house has the best patronage of Syracuse theatregoers. He is now booking attractions for next season and also filling his open dates from January to May of 1892.

ON Monday last the Madison Square Garden company filed with the Secretary of State at Albany, a certificate of increase of capital from $1,500,000 to $2,000,000.

A THEATRE PARTY of 150 members of the Consolidated Exchange attended the performance of Hendrik Hudson at the Park Theatre on Monday night, and presented Louis Harrison and Annie Boyd with big baskets of flowers.

THE seats for Hyde and Behman's new theatre, which was opened in Brooklyn last Monday night, were furnished by C B. Demarest and Co. This concern makes a specialty of manufacturing seats for opera houses throughout the country. As an indication of the first-class manner in which the new Brooklyn house is furnished, it may be mentioned that the contract for seating amounted to over $7 000.

JOHN MARSHALL has been engaged for the role of Colonel Prescott in Held by the Enemy, and will appear with the company at New Haven next Monday night.

CARRIE TURNER, E M. Favor, Edith Sinclair, Charles Abson and Arthur Ford have been engaged for Donnelly and Miller's new farcical opera, Ship Ahoy. The prima donna role will probably be played by Mlle. Bertini. W. H. Day is making the models for the scenery of the opera and sketches for the costumes. J. W. Norcross, Jr., will stage the opera for the authors, and Fred Miller, the composer of the music, will personally direct the orchestra during the first production.

EDITH KENWARD, of the Dr. Bill company, is lying very ill at the Sturtevant House. After the performance on Friday night she fainted and fell on the floor. It is feared that she has sustained concussion of the brain.

THE Clemenceau Case comes to the Standard Theatre next week, while Reckless Temple, which does not appear to have set New York on fire, will go on the road, opening in New England.

ALTHOUGH there is neither a newspaper reporter nor an editor in the new play written by Gus Pitou and George H Jessop and to be produced at the Fourteenth Street Theatre next Summer, it will be entitled The Power of the Press.

ANNIE RUSSELL, of the Madison Square Theatre, is seriously ill at her home in this city.

MAY GORDON, a member of Margaret Mather's company, who was reported as seriously ill with pneumonia at St. Vincent's Hospital, is recovering.

EMMA JUCH is reported to be quite ill at Orange, N. J., and her time at the Lee Avenue Academy of Music is being filled by M. B Curtis in The Shatchen.

GRACE HUNTINGTON, of The Editor company, was presented on Monday night at the Amphion Academy, Brooklyn, with a handsome diamond ring, the gift of a Brooklyn lady whom she had assisted to escape from the hotel fire in Syracuse.

GUSTAVE FROHMAN is ready to negotiate for the production of Henry Dickson's scenic melodrama, 99. Mr. Frohman expresses his fullest confidence in the success of the play, and is of the opinion that it would have a long run at a New York house.

A PRETTY waltz and gavotte, entitled, "The Good Old Times," composed by Fred C Brooks, is played each evening between the acts of Good Old Times at the Grand Opera House this week.

MANAGERS' MESSAGES.

HOUSTON, TEX., Nov. 4.—Jules Grau Opera company opened the new Opera House here to-night. Auditorium filled to its utmost capacity.
H GREENWALL.

DULUTH, Minn., Nov. 4.—Scanlan reopened Temple Theatre to-night under my management. Money had to be turned away.
G. W. MILLER, JR.

ST. LOUIS, Mo., Nov. 1.—After Dark played at Pope's Theatre last Sunday to twenty-three hundred and six dollars. HARRY ELDER.

CHICAGO, Ill., Nov. 1.—Havlin's Theatre opened its doors to-day for matinee and evening performance both Every seat sold. The S. R. O. sign will be out each night during the engagement of Die Osen.
I. S HUTTON,
Acting Manager Havlin's Theatre.

MATTERS OF FACT.

Florence Haskins is at liberty. She plays leads, juveniles and soubrettes.

Manager Charvat writes that his star, Ullie Akerstrom, is again in excellent health, and that the season, so far, is the most prosperous she has ever had. In Minneapolis and St. Paul Miss Akerstrom played to the capacity of the houses, and on Monday last opened to one of the largest audiences ever assembled at the Windsor Theatre in Chicago. She will be seen in New York shortly.

Josephine Cameron is reported to be making a pronounced success as a star this season; her press notices are very flattering.

Frank I. Frayne has open time in January, February and March.

Christmas week is open at the Grand Opera House, Boston.

Immediate open time is announced at several houses in P. F. Proctor's circuit, and some good holiday dates are also open.

The Noss Family, in their novelties and musical comedy, report business very large, and the best season they have had in years.

Rachel Booth is meeting with a good deal of success this season with the Pauline Hall opera company. Her press notices are highly commendatory.

The Broad Street Opera House at Hazleton, Pa., is complete in all appointments. It is furnished with a large stage and full scenery, and can accommodate any attraction on the road. The seating capacity is 1,100. Hazleton is reported to be a good show town. Manager W. J. De Pue has the weeks of Nov. 23 and Dec. 7 open for good attractions.

The Plunger, Oliver Byron's new play, has been pronounced a great success by the metropolitan press. Time is rapidly filling for the season of 1892, only large cities being played. Mr. Byron is to be congratulated on his latest success.

TO OBVIATE INFRINGEMENTS.

Detroit Tribune

THE NEW YORK DRAMATIC MIRROR has undertaken to publish chronologically and serially the titles of all plays entered for copyright with the Librarian of Congress, for the purpose of obviating infringement of titles through misinformation and ignorance.

LETTER LIST.

The following letters await their owners at this office. They will be delivered on fulfillment of personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this roll

Archer, Herbert	Floyd, George	Macdonald, W. C.
Altridge, Sadie	Gallant, F	Mackey, Fred
Amber, Mabel	Granville, Mrs	Maurice, L.
Adams, Geo. H	Gilman, Campbell	Mackay, John A.
Allen, Harry	Gaden, George E.	Morris, Wm
Bridge, B	Grahame, J.	Murphy, Joe
Buchanan, Mrs F.	Granville, Maud H	Markham, Lillian
Barnes, Miss	Gray, Ina	McAvoy, Mrs C
Bratton, W. M.	Guilfoyle, Dora	Madison, Blanche
Blakemore, H. D	Gear, Jessie	Norman, Miss L
Bothwell, Geo C.	Gladys, Edie	Natural Gas, Mgr.
Bradley, Georgia	Gould, Geo. M.	Newell, Jane
Bond, Mrs E.	Harris, Wm	Nelson, Virginia
Bauer, J. G.	Hastings, Florence	Nicholas, Hamilton
Babcock, G. S	Hartigan, Edward	Nicholson, Paul
Bateman, C. N	Hoyt, H. J.	Perry, Frederick
Bryton, Frederic	Hallor, Miss	Lee, Geo
Bolton, Clara	Hamilton, Florence	Power, T. Tom
Brady, J. J.	Hoefler, Louise	Parker, John J
Bernstein, Jeff G.	Huffman, J. C.	"Pinero set," Mgr
Burke, Mrs Lizzie	Huntington, Grace	Packard, Lee
Butler, Jos	Hall, Geo F.	Penn, Ignatius
Bird, Will C.	Hempstead, Fred	Peyser, Lloyd
Baker, Leighton	Haworth, Jos	Roberts, F.
Burton, W. E.	Hosted, D. F	Rhea, Kit
Bratton, Stella	Howard, Kate	Rae, D. F
Cooper, A	Hatch, Wm. R.	Rice, Edward
Chapin, Miss	Hanchett, D.	Somerville, Mrs Bet
Canfield, Louise	Jefferson, J.	Scott, Dr. Philip
Cross, E. J.	Jay, George W	Shaw, Mary
Curtiss, Blanche	Jones, Dan A.	Sothern and Marlowe
Conger, F.	Johnson, Mrs M.	Sperling, J.
Chester, Orlando	Jerome, Lilian	Stevens, E. A
Chester, Adelaide	Janauschek, Mme	Sumner, Bessie
Carlisle, Marie	Jones, Owen D	Scott, Abraham
Calder, Louise	Jefferson, C. B	Sheldon, Will
Craig, Mr & Mrs C.	Kent, Charles	Summers, Ed
Chism, Chas.	Kronberger, Al H	Thomas, F.
Dubois, S.	Kinvert, Perera	Tanner, Edward
Donnelly, H. G.	Kerr, Maggie	Turner, Grace
Dodson, A	Kemble, Frances	Tannehill, Jr., Frank
Davis, E. S.	Kemble, Frank	Tyler, Minnie
Dawson, Mrs F., Mgr	Kendall, Cora	Underwood, A. B.
Downing, Robert	Kane, G. Sam	Vaughan, Wm
Delahidwert, C.	Lord, Mort	Wheatley, Hobbs
Dudley, Harley	Laverne, Miss L.	Watts, G. M.
Daymond, J.	Leyton, Ida	Wilson, Frances
Durand, Juliet	Livingston, A. E.	Westford, Brown
Eyre, Sophie	Lister, Fred	Winthrop, Miss E.
Emmett, Katie	Lewis, May	Walsh, Louis
Fry, C. D.	Lykens, Wm	Wesley, Samuel
Farrance, Maud	Lamar, Lee	Wallaugh, Geo F
Fowler, Farmington	Lamere, Joe	Wentworth, May
Flood, John	Lauri, Henry	Wilson, Frederick
Frear, Fred	Mitchell, C. H	Willard, Fannie
Forma & Morton	Morden, Edward	Warburton, Barclay
Forsythe, Kate	Meredith, L.	

Our Thanksgiving date is open and we would be pleased to negotiate with managers of first-class attractions for same. DUNCAN & WALLER, Managers Opera House, Dubuque, Iowa.

ECIRPAC'S CHAT.

I disapprove of the modern arrangement that either bundles our orchestra into the flies, or buries it in a hole under the stage.

We want to see our old friends of the horns and the fiddles in front of us, where they properly belong

They are a part of the house—frequently a very considerable part.

There was inspiration in the faces of many of our whilom comrades of the bâton.

Who remembers Bidwell's, in the days of lang syne, without thinking of jolly, moon-faced Vogel? And the stately Waldaur of farther up the river? Dick Maddern, too, who was forever playing pranks; who used to give my friend, Miss Higgins, a chord (*ta-ra-a-a*) after each long speech, and pick "The Pretty Girl Milking her Cow," all by himself whenever she came on.

Tissington, Connelly and Baker regularly received royal greetings on the opening night of the season.

The secreting of the orchestra has worked sad havoc among the manners of its members. It has reduced some heretofore self-respecting and dignified musicians to a state of semi-recklessness—especially on warm nights—which may be *piquante*, but which is, certainly, disconcerting.

I will whisper privately, that it is not safe to run up into the orchestra, on a sultry night, without sending previous warning. There is a careless elegance, a *deshabille*, a frank *decollete*, and so much *petite tenue* lying around loose that the effect is *risqué*, to say the least.

The departure has instituted a change in the construction of stages which, also, has certain disadvantages. For example, there was my friend Miss Higgins, and that bright son of Steele Mackaye (who, alas, died all too soon!) They nearly disgraced themselves one night at the Lyceum, just on account of this new-fangled notion.

Every one knows how the stage there chops off and the curtain closes in directly on the edge of it. Well, one night, just a few minutes before the curtain went up, Miss Higgins and young Mackaye thought they would change the position of a heavy fur rug.

She had hold of one end and he the other, when Miss Higgins stumbled and started straight for the footlights.

Mackaye, realizing her danger, bravely held on to his end of the rug, as she still clung to hers. There they struggled in a wild embrace upon the very brink of the parquette, poking the curtain out spasmodically in a mad reach for equilibrium, until a convenient scene-hand caught them just as they were about to precipitate themselves into the bosom of the audience.

. . . . . .

A few nights ago, I went to the theatre with a very stout old gentleman. The performance was delightful; but there was a naughty lady in the play.

We all know the naughty lady of the society drama.

She is always self-possessed and magnificent, and she is usually blonde.

The author introduces her to the spectators in street costume first, presumably that she may remove her gloves in full view of the audience. This she always proceeds to do immediately, while she gazes very severely at some unoffending party in the third row of the parquette, and talks to the individual behind her.

We know all about the beautiful wretch. She is much given to breathing short, quick breaths through her nose, at the same time drawing up that member, half shutting her eyes and setting her teeth. (Do that and you will see what I mean.)

Of course, we all know that if we acted off the stage precisely as we act upon it we would be put into straight-jackets. At the same time, while we may be highly improbable we need not endeavor to be absolutely impossible.

Lately the lady villain has taken on a new voice and method of delivery.

She begins each speech with a sort of vocal explosion. It starts off, *bang!* Then it ripples along awhile in a monotonous way, and finally dies away altogether.

My stout friend is always going to sleep, and this particular villainess the other night annoyed him excessively.

Every time she began a speech he jumped and said: "I *wish* she *wouldn't* do that!"

. . . . . .

Once there was a little boy who was requested to tell what he knew about a man from a physiological point of view. He said that man was divided into several parts, chief among which were the head, the chest, and the stomach.

He further intimated that the head contained the brains, the chest contained the lungs, and the stomach contained the bowels, of which, he incidently remarked, there were five, *a, e, i, o, u*, and sometimes *w* and *y*.

. . . . . .

Reflecting upon the calm assurance of the young anatomist, one may be reminded of a like composure among us actors sometimes, when we are handling various other vital parts.

ECIRPAC.

MRS. O'BRIEN'S GRIEVANCE.

G. V. Brooke, the Irish tragedian, who married Avonia Jones, and perished at sea in '66, adopted and reared a bright and gifted lad, whose family dwelt near Killarney. When the boy grew up, Brooke put him on the stage, and he became a noted Irish comedian.

His name was Charles O'Brien. He was an early voyager to the Antipodes. In New Zealand he became a popular star and manager, at one time controlling and directing every theatre in the province. After running the Bijou Theatre, in Melbourne, for a time, he went to India with his own company, and became the manager of the Chowringhee, at Calcutta.

Returning to Great Britain, Mr. O'Brien played a starring engagement in Dublin. His success in Old Soldiers attracted the attention of Mr. Chatterton, who engaged him by telegraph to play Myles-na-Copaleen at Drury Lane. Afterwards he became attached to the company at the Princess' as Irish comedian.

In 1877, Mr. O'Brien came to this city, and was engaged by Shook and Collier to play Denis O'Rorke in A Celebrated Case. Traveling through the country, he contracted a severe cold, which settled into lingering consumption. But he continued to act as long as his strength permitted. He played Corry Kinchella in The Shaughraun with Dion Boucicault, who said to him: "You're the Kinchella I wrote—even to the tone of voice."

The circumstances attending Mr. O'Brien's long illness—it lasted eight years—were extremely sad and painful. He died on June 17, 1888, and was buried in the Actors' Fund plot at Evergreens Cemetery. His wife—who was formerly an actress, and is still a member of the Fund—would have sent the body to Ireland to rest beside his relatives in the family sepulchre in Muckross Abbey, but she was very poor at the time of her bereavement. She is now, however, in better circumstances, gaining support by teaching French, and it is her wish and expectation to remove her husband's remains as soon as she is able.

So much by way of preamble. Now to the point. Two weeks ago Mrs. O'Brien returned from a business trip abroad and visited the cemetery. She was surprised to find that two devices with which she had decorated her husband's grave before her departure were missing. On making inquiry as to their whereabouts the Superintendent of the cemetery showed her the following order, dated September last:

Sup't Cemetery of the Evergreens:

DEAR SIR:—Will you kindly see that all decorations on the graves of our plot, other than flowers, etc., are removed. Yours truly,

LESTER GURNEY,
Ass't Sec'y.

By order of Edwin Knowles, chairman Cemetery Committee.

Mrs. O'Brien felt aggrieved at the removal of her tributes to the memory of her husband, and to learn the reason for it she wrote a letter on Oct. 19 to President A. M. Palmer, the substance of which was as follows:

During my absence in Europe this Summer the floral decorations on my husband's grave in the Actors' Fund plot have been removed. These decorations cost me considerable expense and trouble to bring from Europe last year. They were most unique, artistic and appropriate for the grave in the plot, being a Roman cross made of porcelain flowers, covered with glass, and a wreath of immortelles also covered with glass. The reason I had them encased was that the year before I paid $5.00 for similar flowers and the constant humidity caused them to rust and fall to pieces.

I have always been careful not to infringe the rules of any institution, and I was quite grieved to find that this was done in such an arbitrary manner, without any communication whatsoever with me.

I pay a gardener yearly to take care of the grave, and if others were to do likewise the plot would not look in the forgotten condition that it often does until nature's bounty comes to its aid.

I have spoken to several professionals and non-professionals, who term the removal of the decorations a desecration of the dead, and seeing that Mr. Gurney says "our plot," ask me the question, does it belong to the actors?

Waiting a week and receiving no reply from the Fund, Mrs. O'Brien visited THE MIRROR office to state the facts, and request us to investigate the matter for her.

A representative of this journal asked Mrs. O'Brien whether there was anything *bizarre* or unusual in the decorations that had been removed from the grave.

"No," said she, "they were similar to permanent decorations placed on many graves. The Roman cross was made of delicate porcelain flowers, with a miniature marble cross inside bearing the inscription, 'to my dear husband, dearly loved.' The other was a wreath of immortelles inscribed 'not lost, but gone before.' I brought the flowers from France and placed them on the grave on October 27, 1889."

A MIRROR reporter called on President Palmer and asked him if he was willing to state publicly the reasons for the issuance of the order complained of by Mrs. O'Brien.

"I am not familiar with the details of the matter," said Mr. Palmer. "The regulations governing the plot are made by the Cemetery Committee, which has charge of it. Until the receipt of Mrs. O'Brien's letter, I was not aware that the order referred to had been sent to the Superintendent of the Cemetery—indeed, since my return from Europe I have been able to attend but one trustee's meeting. I am certain, however, that the Cemetery Committee were not actuated by any wish to hurt Mrs. O'Brien's feelings, or to show hard-heartedness. They must have had a good and sufficient reason."

Mr. Gurney, the Fund's assistant-secretary, was seen in relation to the matter.

"In sending that letter to the Superintendent," said he, "I simply obeyed the instructions of the Chairman of the Cemetery Committee. Under the circumstances, and as my duties are purely executive, I do not feel at liberty to enter into explanations that can be given by Mr. Knowles."

One of the Fund's officers was interviewed by the reporter. He was willing to explain matters.

"There was no special intention to cause the removal of the decorations on Mr. O'Brien's grave," said he. "As a matter of fact, the Cemetery Committee was not aware of their existence. Word had reached us several months ago that one of the graves was covered with unsightly and inappropriate objects—photographs in leather frames, etc. It was to prevent the display of these that the rule was made—it was not meant to cover flowers—real or artificial, but I suppose the Superintendent imagined his instructions left him no discretion. The committee framed the rule while Ben Baker was the assistant-secretary, but it was not communicated to the cemetery authorities until last month. When she learns the facts, Mrs. O'Brien will probably see the propriety of our action."

Mr. Knowles, chairman of the Monument Committee, was seen at the Fund Rooms by a MIRROR reporter.

"This matter is very simple," he said. "It is the wish of the entire committee that I voice, when I say that we desire to treat all alike—to make no invidious distinctions. We will allow nothing but flowers over graves—no other ornaments; no monuments but the simple headstone that the Fund itself puts up.

"Would it be a pleasant sight to see, in the plot set apart for the actors, two elaborate and handsome monuments, and sandwiched in between them a little, insignificant stone of no size and no beauty? Why should one dead actor be dwarfed? It is a simple graveyard—no busts, nor monuments, the splendid one erected by THE MIRROR doing service for all. The graves are of the same size; the headstones are the same in every particular. Plant flowers? Yes! They show a mark of affection.

I think, in taking this view of the matter, that the Cemetery Committee echoes the sentiment of the entire profession."

As the matter stands there seems to be no reason why Mrs. O'Brien's decorations—provided they are not objectionable *per se*—should not be replaced on the grave. Although the Fund is a charitable organization its best claim to support and admiration has rested on the gentle and tender spirit in which its various benefactions have been accomplished. It was in this spirit that the profession raised the imposing shaft that marks the resting place of the actors in the Fund plot, and it may seem like a departure from the considerate course of past years if the mistake that has caused pain to a heart whose wound Time has failed to heal, is not rectified.

THE HARRIS CIRCUIT.

The Harris Circuit is to be conducted with the same energetic methods that were instituted by the late Manager Harris, who established the circuit and brought it to its present state of business prosperity. The firm now comprises Mrs. P. Harris, president; R. L. Britton, vice president, and Tunis F. Dean, secretary, and the firm name is Harris, Britton and Dean. It is the intention of Mrs. Harris to keep the houses bearing the title of Harris' Theatres as a monument to the memory of her late husband, who devoted the best part of his life to the success of his theatrical enterprises. The Harris Circuit comprises theatres at Baltimore, Washington, Pittsburg, Cincinnati and Louisville.

Manager R. L. Britton is quite enthusiastic over the successful termination of recent negotiations which will place the firm of Harris, Britton and Dean in possession of an entirely new theatre in Louisville. This will be brought about by converting the handsome granite building facing their present house into a theatre at a cost of $150,000, and which is to be completed by Sept. 1, 1891.

The seating capacity is to be 2,200. The entire auditorium is to be built on the plan of a mammoth shell, so that the stage can be seen from every seat in the house. There are to be ten private boxes which will be richly ornamented with brass work and trimmed with sage-green silk-plush draperies heavily fringed, relieved by white lace. The auditorium will be 75 feet high, 72 feet wide and 80 feet from the stage front to the back wall. The lobby and vestibule combined will be forty feet long, 27 feet wide and 18 feet high. The foyer is to be 28 feet by 61 feet and 29 feet high. The building covers 17,017 square feet.

The stage will be 73 feet in width by 45 feet in depth, with a height to the fly galleries of 78 feet, to the rigging loft of 69 feet, and to the roof of 81 feet, with a width to the galleries of 46 feet. The proscenium opening is to be 33 feet square and a depth of 12 feet below the stage will afford ample trap room and space for the music and gas rooms.

There will be altogether some twenty exits by doors from the auditorium. To each floor and to each doorway above the main floor there will be extra outside stairways of iron to be used in case of necessity. A fire-proof curtain will separate the auditorium from the stage at the beginning and close of the performance, while an artistic curtain of silk plush will be lowered at the end of each act. The heating and ventilating of the theatre is to be complete and thorough.

Mrs. Harris, who is at the head of the present firm, is highly esteemed in Baltimore. She is thoroughly familiar with the business methods of her lamented husband, who, it is said, never made an important move without first consulting her. Richard L. Britton and Tunis F. Dean, who assist Mrs. Harris in the management of the Harris Circuit, are both under twenty-six years of age, but were long associated with Manager Harris, who had implicit confidence in them, and admitted them to the firm shortly before his death. Robert E. Stevens, who was recently added to the executive staff of Harris, Britton and Dean, is to represent the firm in New York, assist in the bookings, and act as traveling manager of the Harris Circuit.

REFLECTIONS.

FRED WARREN has resigned his position of comedian at Koster and Bial's to play the part of the tramp in The Plunger.

MR. POTTER OF TEXAS will be played at the Star Theatre on Feb. 23 for a four weeks' run, following W. H. Crane's engagement.

REV. H. JANSSEN is the author of Marshal P. Wilder's latest sketch, called "The Eden Musee." It describes the plight of a countryman who falls asleep while inspecting the waxworks. The figures come to life in his dream, and he is confronted with such celebrities as Chauncey Depew, Henry Irving, Adelina Patti, Joseph Jefferson, and Ward McAllister. Mr. Janssen has provided a number of songs for the sketch.

KATE CHESTER has joined the Maude Atkinson company.

IT is said that work on a new German theatre for Chicago will begin in the Spring.

THE season of English opera at the Harlem Opera House ended on Saturday night. Manager Hammerstein's reasons for the closing is the trouble he has had with the various members of the company. This week The Clemenceau Case occupies the house.

THE dates for the series of monthly concerts which Harry Pepper is shortly to give have been altered from the 20th to the 27th of the month.

HELEN SEDGWICK, leading lady of J. K. Emmet company, is to play the role of Collie in Uncle Joe for the rest of the season. Maud E. White is no longer with the organization.

JOHNNY H. BUNNY is reported to have made a success in the title role of The Fakir. The press of the West has been decidedly complimentary in speaking of him.

CHARLES MORTIMER writes that although he has not been connected with the Eugenie Le Tour company since last August, his name remains in the cast of that play to this day, besides being included in the roster of that company recently published in THE MIRROR. Mr. Mortimer wishes it to be known that he is under engagement to Katie Putnam for the season.

EDITH KENWARD, the sprightly Kangaroo of the Garden Theatre, will sail for London on Saturday. She is under engagement to George Alexander to originate a part in a new play at the London Avenue Theatre, and much as she likes New York she has to go. All who have seen this clever little Englishwoman will be sorry to part with her.

DAN FREEMAN was recently the happy recipient of a handsome brass inkstand, the gift of the maker and patentee, Madge Kendal.

CLEMENCEAU CASES will be as plentiful as maggots in rotten meat before long. A number of versions are in the market and "models" willing to strip in public are in active demand.

"I THINK my ad. has brought me luck," writes Harry Brown to THE DRAMATIC MIRROR, referring to his professional card. Mr. Brown is one among many hundreds who have benefited by printers' ink judiciously used.

"BRIGHT EYES" is the title of a new song that Lotta is singing. It was written by Will G. Rising and Will Robinson.

JAMES O'NEIL O'CONOR is reported to be playing to crowded houses. In some towns, Manager Sisson reports that the seats are often sold before the company arrives and at Syracuse the one night's receipts reached $1,050.

IN OTHER CITIES.

TO CORRESPONDENTS.

The regular weekly letters of all correspondents must arrive at this office on Thursday, or early on Friday afternoon at the latest. When in doubt about the proper time to mail your letter you should consult the local postmaster. The letters of correspondents that do not reach THE MIRROR *office on the days specified will not be published.*

CINCINNATI.

Stuart Robson's new play, entitled Is Marriage a Failure, received its first production at the Grand Oct. 25, and can be set down as a decided hit. The comedy is by Archibald D. Gordon and Ad. Corbett, and in it Robson has full scope as the muchly sat upon son-in-law. The cast:

Horace Kent.....Stuart Robson
Maude.....May Waldron
Felix.....Edward J. Ratcliffe
Jasper Warren.....George S. Woodward
Obadiah Lamb.....J. B. Evetham
Blanche.....Olive May
Nicholas Lamb.....Francilyn Reglel
Fanny.....Amy Busby
Raggs.....J. L. Wooderson

The piece is lively in action and the plot interesting. The mounting was effective and the cast well-nigh perfect. The McCaull Opera co week of 27-2, presenting The Seven Suabians and Clover. William Blaisdell, Chauncey Olcott, Annie Meyer and Lilly Post scored hits in their respective parts. The prices were increased fifty per cent. during the engagement. Joseph K. Emmet in Uncle Joe week of 3-8.

Kiralfy's Around the World in Eighty Days closed a successful week at Heuck's 2. Joseph Slavtor's Phineas Fogg was very effective. The Twelve Temptations week of 2-8.

After Dark proved a success at Havlin's during the week ending 2. Edmund Collier's Old Tom, John Marble's Dicey Morris and Stella Rees' Eliza were the features of the programme. The concert hall scene afforded Kelly and Murphy and Sherman and Morrissey full opportunity in their specialties. Primrose and West's Minstrels week of 2-8.

The Wilbur Opera co. finished the third week of its engagement at Harris' 2. Mascotte and Beggar Student furnishing the week's repertoire. The honors were evenly divided between Susie Kirwin, May Baker, and Messrs. Kohnle, TreDenick and Conly.

Whallet and Martell's Specialty co. attracted a large attendance week ending 1 at the People's. The features of the programme were the Earl Sisters, Ben Hunn and Dixon and Lang. The City Club Novelty and Burlesque co. week of 2-8.

The Boston Ideals, whose engagement at the Pike Opera House for week of 3-8 was cancelled by Manager Lou Ballenberg, brought suit 28 for violation of contract, and are seeking to enjoin the Aunt Jack co. from appearing at Pike's during the week of 3-8. Manager Ballenberg disclaims having ever entered into a contract with the former co., and will fight the case vigorously.

The usual arrests for Sunday performances occurred 2, and each offending manager was fined the usual amount, $5 and costs, on the date following.

J. M. Brophy, who was here a few weeks since with Bobby Gaylor in An Irish Arab, is now a member of the After Dark co., playing Sir George Bedhurst.

Susie Kirwin celebrated her thirty-second birthday 27, and was the recipient of numerous presents from her fellow-artists.

Manager John Havlin has assumed the management of A Pair of Jacks comb., and has appointed Jake Rosenthal business manager. The co. will open its season Nov. 13, and is booked at Havlin's, this city, during Christmas week.

BOSTON.

Still the Soudan at the Boston, with no sign of a falling off.

At the Museum the old comedy season has at last really begun. The opening piece was School for Scandal, with Charles Barron as Sir Peter Teazle, Eben Plympton as Charles Surface and Annie Clarke as Lady Teazle.

George C. Staley is at the Grand Opera House with A Royal Pass, in which he plays a German dialect part. The piece has been rewritten since last season, and is now under the management of Harry D. Parker. Next week comes Hoyt's Parlor Match, and after that Robert Downing in The Gladiator.

At the Globe Aronson's co. in The Grand Duchess.

Julia Marlowe was expected to begin a three weeks' engagement at the Hollis Street 3, but on account of her illness and cancellation of date, other attractions had to be booked up to fill the time. The present one is The Lilliputians.

Cleveland's Minstrels are at the Park. Rhea 10.

At the Tremont, second and closing week of A Texas Steer.

Hamlin Garland, author of Under the Wheel, has written a new five-act play entitled A Member of the Third House, which he read to a select audience one day last week at Chickering Hall. It deals with legislative life and the methods employed by powerful corporations to obtain special legislation. It is full of strong and peculiarly dramatic situations.

When Miss Eastlake was in this country a year ago she made a verbal contract with Eugene Fellner, of this city, to write a play adapted to her capabilities, in which she could star. At a consultation a subject was suggested which met with her approbation and the play went on. When finished it was placed in her hands. She expressed herself as satisfied, but was unable to make arrangements to retain it. Mr. Fellner reclaimed it and has now printed it for private circulation. Like the author's Henry III. it is a tragedy. The scene is laid in ancient Greece and the heroine is Phryne.

PHILADELPHIA.

At the Chestnut Street Theatre a large and cultured audience gathered Oct. 27 to witness the first presentation in this city of Clyde Fitch's four-act comedy Beau Brummel by Richard Mansfield, supported by a capable co. That Mr. Mansfield was wise in reconsidering his announced determination of not reappearing in Philadelphia was proven by the very cordial reception given him. Both the play and the co. gave satisfaction and there was no lack of generous applause. Business good during the week. Shenandoah 3-8.

Fanny Davenport reappeared at the Chestnut Street Opera House 27 and repeated her powerful and well-known impersonation of Fedora in Sardou's great play of that name. She was ably supported by Melbourne McDowell and a competent co. The house was well-filled with an appreciative audience. Good business all the week. Marie Tempest in The Red Hussar 3-8.

After an absence of two years from this city, Lotta appeared at the Walnut Street Theatre 27 in Musette and was greeted by a large audience. Her reception was more than cordial and she received a number of recalls. Musette was given 28 and 29 and a triple bill including A Faint Heart, Spoiling the Broth and Nan the Good-for-Nothing 30-1. Business good.

At the Park, Little Elsie Leslie entered upon her second and last week in Prince and Pauper 27. Her support is very good. Full houses during the week. Rhea in Josephine 3-8.

M. B. Curtis appeared as Meyer Petrovsky in The Shatchen at the Grand Opera House 27 to a good house and afforded a good deal of amusement by his peculiar methods. He was well supported. Business fair. Money Mad 3-8.

At the Arch, the English melodrama My Jack was presented 27 to a crowded house. The title role was well sustained by Walter Sanford and the other roles were in capable hands. Good business. The Grab Bag 3-8.

Corinne appeared at the People's Theatre 27 in her popular burlesque, Monte Cristo, and packed the house. The performance was a very successful one, the co. excellent and the scenery new and appropriate. Business good. The Paymaster 3-8.

N. S. Wood interested a large audience at the National 27 in Out in the Streets. Mr. Wood is earnest and painstaking. The supporting co. is very efficient. As is nearly always the case at this house, business was heavy during the week. Edward Harrigan in The Leather Patch 3-8.

At Forepaugh's Theatre McKee Rankin's romantic drama in five acts, entitled The Runaway Wife, was the attraction during the week of 27, and it filled the house nightly. Sin and Its Shadows 3-8.

At the South Street Theatre The Ranch King, a drama typical of life in the far West, but without the sensational slaughtering usually incidental to the border play, was presented 27 to a full house. Pert 3-8.

Irish Luck, a three-act musical farce by W. H. Powers, had its first production in this city at the Lyceum 27 and proved to be quite a success. It is full of fun and drew large houses. Nelson's Combination 3-8.

At the Continental Clay M. Greene's version of Uncle Tom's Cabin was presented 27 and drew well. Business fair during the week. Katie Rooney 3-8.

Go-Won-Go Mohawk, the Indian actress, appeared at the Kensington week of 27 and did a fair business. Dan Mason 3-8.

At the Central Harry Kernell and his company of specialists filled the house during week of 27. The Night Owls 3-8.

The Broad Street Theatre has been closed during the week on account of the illness of Julia Marlowe, who is suffering from a sprained ankle and an attack of typhoid fever. She was very low at one time, but the physicians have hopes of her recovery.

LOUISVILLE.

Little Lord Fauntleroy in the face of bad weather and against strong counter attractions, filled a fairly good three nights' engagement at Macauley's commencing Oct. 27. J. K. Emmett in Uncle Joe opened 30 to large business. Stuart Robson in The Henrietta next.

The Twelve Temptations is drawing largely at the Masonic. Out of Sight and McCaull's Opera co. week of 3-8.

The two concerts given by the Strauss orchestra drew the largest audiences ever in the Auditorium.

May Wheeler in Woman Against Woman had a good week at Harris'. She is supported by a capable co and gives an even performance of the well-known play. The Private Secretary next.

At the New Buck Gus Hill's Novelty co. is nightly filling the house.

Russell Bassett, the Mr. Hobbs in Little Lord Fauntleroy, played in the stock here under Barney Macauley years ago.

Manager R. L. Britton, of Harris, Britton and Dean, is here and will remain until after the work upon the new theatre, to be erected by that firm, is commenced. The plans will be prepared by the Messrs. McElfatrick, and an endeavor made to have the place ready for occupancy by the time the lease expires at the old house. Ex-Manager Charles Osgood is enduring, if not actually enjoying, his enforced vacation. He claims a season's salary from the Harris management.

With the opening of the new house Louisville will have five theatres continuously open during the amusement season, besides the Auditorium, which plays the larger class of attractions only, two variety places and several halls, where lectures, readings, etc., are given.

BROOKLYN.

Brooklynites thronged the Park Theatre nightly week of Oct. 27-1 to witness The Charity Ball. Two matinees were also given to large attendance. Herbert Kelcey, who was just recovering from bronchitis, had several severe attacks of coughing during the Monday night performance, but delivered his lines as the Rector with good effect. Cora Tanner, who has recovered from her recent experience in the Leland Hotel fire at Syracuse, opened 3 for the week and gave a special Election Day (4) matinee for the benefit of the family of the late Thomas Hogan. E. H. Sothern in The Master of Woodbarrow 10-15.

Louis James in repertoire drew well at the Grand Opera House week of 27-1. Victory Bateman and F. C. Mosley shared the honors. Bobby Gaylor in An Irish Arab week of 3-8 supported by a clever co. Oliver Byron in The Plunger 10-15.

Holmes' Star Theatre patrons greeted Dan Sully in The Millionaire 27-1, and good business was done all week. Honest Hearts and Willing Hands 3-8.

Edward Harrigan presented Squatter Sovereignty 29-30 at the Academy of Music, pleasing his audiences. The City Directory co. at this house Election Day and evening (4).

Hyde and Behman's Theatre opens this week with Sam Devere's co. as the attraction.

Business at Proctor's is good.

BROOKLYN, E. D.

Hallen and Hart in Later On drew crowded houses at The Amphion week of Oct. 27-1. Annie Lewis made a favorable impression as Pansey Weed. Nellie Price, Ada Somers, John E. McWade and Mark Murphy were excellent. Louis Aldrich in The Editor 3-8.

Steele Mackaye's Money Mad drew large houses at the Lee Avenue Academy. Emma Juch English Opera co. 3-8.

A Winning Hand, a farce-comedy in three acts, introduced good specialty business, and also Jake Kilrain and Jack Ashton in a boxing exhibition and William Muldoon and Ernest Roeber in wrestling, crowding Proctor's Novelty nightly week of 27-1. Dan Sully in The Millionaire 3-8.

Yankee Notions, a good comedy, did good business at the Grand week of 27-1. J. B. Donovan was very good and gives promise of becoming an excellent Irish comedian. Laura Lorraine, the soubrette, is very clever. Thomas' Gaiety Burlesque co. 3-8.

Frank L. Frayne did good business at Hickey's Lyceum week of 27-1. Peck's Bad Boy 3-8.

George Bunting, formerly a comedian and vocalist, is now a journalist in Brooklyn.

BALTIMORE.

A. M. Palmer's co., headed by Joseph Haworth and Ffolliot Paget, opened to a large audience at Ford's Grand Opera House Oct. 27 in Aunt Jack, with good business for the rest of the week. The Howard Athenæum Specialty co. week of 3-8.

Good Old Times was presented at the Academy of Music to fair business week of 27-1. Atkins Lawrence and Eleanor Carey were well received. De Wolf Hopper's Opera co. in Castles in the Air 3-8.

The Paymaster did a good business at the Holliday Street Theatre during the week of 27-1. Oliver Doud Byron in The Plunger 3-8.

Dan Mason in A Clean Sweep had good houses at Forepaugh's Temple Theatre week of 27-1. True Irish Hearts 3-8.

The Night Owls in a clever olio, with Pauline Markham and a number of pretty women in variety and burlesque, did a good week's business at Kernan's Monumental Theatre.

Pert, the Girl Detective, with Fayette Walsh and little Dottie Pine in songs and dances, did a moderate business at the Front Street Theatre.

The dramatic event of the season will be the opening of the New Lyceum Theatre, with a two weeks' engagement of Booth and Barrett. The box sales are large, and the new house is said to be one of the prettiest in the country. A reception and inspection by the press will be given by Manager Albaugh on the evening of 1.

DETROIT.

Hanlon's new spectacular piece Superba did an excellent business at the Lyceum Theatre week ending Oct. 25. Monroe and Rice opened 27 in My Aunt Bridget to an immense audience.

Foster and Bertram's Boston Ideals in Fauvette was the attraction during the week ending 25 at the Detroit Opera House. While the audiences were not large, they were even and fair in size. The prima donna, Elise Wilson, sings like a bird, but she has no dramatic ability. Frank Blair is a good low comedian, and was the life of the piece. Gillette's new comedy farce All the Comforts of Home opened 27 to a full house. Henry Miller as the leading man was excellent, as was his charming wife Bijou Heron. Walter Perkins was very good as Tom McDonnell, and Kate Dennin Wilson as Mrs. Ben Oot made a great hit. Maude Haslan made a favorable impression with her beauty and clever work. Mary Greenwald was charming as Miss Bender. The co. also includes T. H. Hunter, a good actor, Samuel T. Edwards, Joseph Humphrey, Hubert Ayling, and Catherine Gray. No better balanced co. has ever appeared in this city. The latter part of the week Lawrence Barrett supported by Miss Gale, and his excellent co. appeared in Hamlet, Richelieu, Yorick's Love and Francesca di Rimini.

Peck and Fursman's drama of Daniel Boone, the Pioneer, opened for a week's engagement at Whitney's to a packed house. The co. is composed of thirty-five people, including a brass band. They also carry a lot of broncho ponies and two or three carloads of special machinery. During the day they give a parade.

Manager Lathrop, of the Detroit Opera House, feels greatly elated over a contract he has just closed with Henry E. Abbey for the only appearance in Detroit of Sarah Bernhardt in next April.

It is stated that Stuart Robson's three engagements here at the Lyceum Theatre netted him $7,200.

SAN FRANCISCO.

OCT. 26.

The Volter-Martinetti comb. is doing good business at the Grand.

Laura Crewes opens the Baldwin to-morrow for one week in Spray, a play written expressly for her by R. C. White. Clara Morris Nov. 10.

Woman Against Woman will run another week at the Alcazar, after which, Nov. 1, The Magistrate will be seen with L. R. Stockwell in the title part, supported by the Alcazar stock.

That foolish injunction brought against Mr. Herne which closed the Bush Street Theatre for one night, has caused a little depression upon the house and the play, and business has been only moderate. This is the second week.

The Red Bird will chirp on at the Tivoli. Dorothy will be the next opera. The Christmas piece will be Kin-e Kivota, a new opera treating upon the rescue of Emin Bey by Stanley, was written by Robert G. Mackaye; music by G. Soldiena.

James A. Herne has invited the profession and others to hear him speak upon the social question of the hour at the Bush Street Theatre next Sunday afternoon.

Pique will follow The Magistrate at the Alcazar.

PITTSBURG.

Joseph Murphy in Shaun Rhue and Kerry Gow at the Grand Opera House, drew well week of Oct. 27-1. The Great Metropolis 3-8.

James T. Powers in A Straight Tip drew large houses at the Bijou Theatre week of 27-1. The Bottom of the Sea 3-8.

Lester and Williams' London Specialty co. in Me and Jack at the Academy of Music to large and well-pleased audiences. Hyde's Big Specialty co. 3-8.

Joseph Sullivan presented the Irish musical comedy Black Thorn to large houses week of 27-1. Woman Against Woman 3-8.

Robert E. Stevens was in the city 25, en route to Baltimore. He has been appointed circuit manager for Harris, Britton and Dean.

CLEVELAND.

James O'Neill in Dead Heart opened at the Opera House Oct. 27. Large houses all the week. Grace Raven as Catherine Duval did very good work. Hanlon's Superba 10.

Natural Gas in A New Meter opened at the Lyceum 27 for a week. Large business. Kajanka 3-8.

Katie Emmett opened at the Star 27 in The Waifs of New York, and drew full houses all the week. Cold Day 3-8.

The Bottom of the Sea did a large business at H. R. Jacobs' Theatre. The laying of a submarine cable, a wreck in mid ocean, and divers at work are features. The play was well received. Siberia 3-8

WASHINGTON, D. C.

Rhea opened her third engagement in Josephine in this city, Oct. 27, at Albaugh's, to a good-sized house and appreciative audience. Lewis Morrison in Faust 2; Richard Mansfield 10.

The Boston Athenæum co. drew large houses at the National. Conried Opera co. 3.

Bobby Gaylor did a good business at Harris' in An Irish Arab. Hearts of New York 3.

Faust Up to Date pleased a good-sized audience at Lincoln Music Hall.

Rhea, as usual, is overwhelmed with social attentions. She has consented to sit for Mr. U. S. F. Dunbar, the rising young sculptor, who has done very fine work in the past two or three years.

GLEANINGS.

ARTHUR GILES has been engaged to take the part played by John Kellerd in The Clemenceau Case.

WILLIAM BLAISDELL of the McCaull Opera company, is winning much praise for his clever work in the leading role of Clover. He was given the part at short notice.

DIE FLEDERMAUS will succeed Suzette at Herrmann's on November 17. Hubert Wilke, Lily Post and R. F. Carroll have been engaged specially for this production.

H. S. TAYLOR denies the report that he contemplates selling his interest in Hands Across the Sea. He also states that the story of Mr. St. Ormond leaving the organization is equally untrue.

W. R. CURTIS is to appear in a new play entitled Plastrick and Co., at Baltimore on November 17.

THE theatrical agents will have a benefit at the Standard Theatre on Nov. 21.

IT is said that, beginning with next season, W. H. Crane will be a permanent attraction in this city at the Star Theatre.

OWING to the serious illness of Fred Leslie and Nellie Farren the Gaiety Theatre company will not come to this country this season.

THE largest and most fashionable audience ever assembled in the Sterling Opera House, Birmingham, Conn., greeted Margaret Mather last week. The advance sale was the heaviest known in the town, going well over $900, the gross receipts being nearly $700. Calls and recalls were frequent during the evening. Miss Mather will produce Jeanne d'Arc at the Fifth Avenue in December.

"THE MIRROR asks: 'Is there one company in this country, supporting a tragic star, whose playing is satisfactory to an intelligent theatregoer?' The *Dispatch* has not seen it if there is, and the betting on the strength of the past is dead against such a phenomenon."—*Pittsburg Dispatch.*

T. C. HOWARD is simply to have his private managerial office at Gustave Frohman's Dramatic Exchange, and not to assume control of a department.

A SECOND County Fair road company is to be sent out by Jefferson, Klaw and Erlanger about Christmas.

THE report that George C. Brotherton was not a salaried employe of the Park Theatre received a flat contradiction the other day by the discharge of Mr. Brotherton.

"THE MIRROR is indispensable. Congratulations from an old subscriber upon the strides it is making." SAMUEL G. YOUNG, Batopilas, Chihuahua, Mexico.

"THE programmes at the Fifth Avenue Theatre are disfigured by advertisements of and quotations from a disreputable managerial sheet, which nobody mentions in decent society. This is the more reprehensible as Mr. and Mrs. Kendal are now attracting large audiences of ladies and gentlemen to this theatre, and Manager Frohman, of the lovely Lyceum, has charge of their business. It would pay him better to provide special bills of the play during the Kendal engagement and throw away the Miner rubbish which shocks and offends refined audiences. It will be remembered that these Miner programmes made Cora Tanner and her play ridiculous a few weeks ago, and Colonel Sinn had to suffer very heavy losses in consequence."—*The Metropolis.*

A GALVESTON exchange says that The Prodigal Son, the pantomime now running in Paris, is founded on the old Bible story.

Allow Extra.

James A. Waldron, of the *Evening Journal*, contributes a paper to the current number of THE NEW YORK DRAMATIC MIRROR, which is calculated to attract the attention of Shakespearean scholars. It is on the much-in-good theme of the Baconian theory, but to it Mr. Waldron has brought a volume of new and interesting matter, which will arouse every student of the drama. In connection with this it may be observed that Mr. Waldron is engaged in the preparation of a work to refute the Baconians, which the best informed Shakespearean scholars of Atlantic Seaboard will create a decided sensation when presented to the public.

CORRESPONDENCE.

ALABAMA.

HUNTSVILLE.—CITY OPERA HOUSE: Beach and Bowers' Minstrels Oct. 21 gave a satisfactory performance to a large and enthusiastic audience. Bill Arp lectured entertainingly to a large house 24.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: Kiralfy's Water Queen Oct. 21-23 to excellent business; decidedly the best spectacular that has visited us this season. Sol Smith Russell 24, 25 in A Poor Relation and Bewitched to S. R. O. both nights. Lillian Owens was very pleasing as Dolly Faye. Robert Mantell, with a good supporting co., presented Monbars and The Corsican Brothers 27, 28 to big houses.

SELMA.—ACADEMY OF MUSIC: A Legal Wreck Oct. 21 to S. R. O. This was caused by the failure of Barnum and Bailey's Circus to arrive in time to give an exhibition. Frank Mayo 22 to a well-pleased audience. Selma's favorite George Wilson's Minstrels 23 to the largest house we had so far; S. R. O. was at a premium. William Redmund 24 appeared before a fashionable audience, but deserved a much larger house.

MOBILE.—MOBILE THEATRE: Henderson's Gondoliers packed the house Oct. 23, 24. George Wilson's Minstrels 25; large house. The Fast Mail 27; medium house.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE: The MacLean-Prescott engagement Oct. 22, 23 was the most successful of the season thus far, from either an artistic or financial standpoint. Spartacus, Merchant of Venice (matinee) and Cleopatra were the plays presented to large and approving audiences. Miss Prescott's dramatization of Haggard's Cleopatra is an effective piece of work. Burton's Tom Sawyer to fair business 24. Colonel Copeland lectured to a small audience 25.

HELENA.—GRAND OPERA HOUSE: Jennie Holman played to good business Fair week.

HOT SPRINGS.—OPERA HOUSE: Bluebeard Jr. co. Oct. 22, 23 to fair business; advanced prices. Cleveland's Minstrels 24, 25 and matinee 25; fair business. Jim the Penman 27, 28 to medium business.—PERSONAL: C. E. Callahan, manager of Lizzie Evans, is spending some weeks here, writing a play for his star.—LeGrand White, manager of Jim the Penman co., has recovered from his illness.

LITTLE ROCK.—CAPITAL THEATRE: Bluebeard Jr., advanced prices fifty per cent. and played to standing room only Oct. 1. The performance was quite a disappointment to the large audience. MacLean Prescott did a good business 24, 25 presenting Spartacus and Cleopatra. Cleveland's Minstrels 27; large business.

CALIFORNIA.

STOCKTON.—Henry E. Dixey drew an excellent audience Oct. 21. There was much dissatisfaction when Dixey did not put in his appearance until an hour after the curtain should have risen. Then the performance was cut so badly that Adonis was hardly recognizable. James A. Herne in Hearts of Oak 18 to good house. Hoyt's Trip to Chinatown furnished amusement to a large house 21. Lena Merville as the Widow was specially charming.

RIVERSIDE.—LORING OPERA HOUSE: Cleveland's Colossal Colored Minstrels Oct. 22; large house.

FRESNO.—BARTON OPERA HOUSE: The U. S. Mail Oct. 21 played to nearly $1,000. The Carleton Opera co. in The Brigands 26. The advance sale of seats indicate another crowded house.

SACRAMENTO.—NEW METROPOLITAN THEATRE: H. E. Dixey in Seven Ages and Adonis to good business Oct. 13, 14. The Seven Ages was unsatisfactory and Adonis was carelessly presented. The Hanlon-Voltet Martinetti co. 17, 18; crowded houses. Thomas W. Keene in Richelieu, Merchant of Venice and Richard III. 20-22.

VISALIA.—ARMORY HALL: U. S. Mail to splendid business Oct. 20.

TULARE.—LIBRARY HALL: John S. Lindsay co. to very poor business 20.

COLORADO.

DENVER.—A Midnight Bell had good houses all the week ending Oct. 25 at the Tabor. Henry Dixey opened in Adonis 27. The best audience the Duff co. had during its two weeks' engagement which closed 25 at the New Broadway was on the Denver Press Club's benefit night. Herrmann's Transatlantiques opened to a large house 27. A Trip to Chinatown next. Beacon Lights was presented at the Fifteenth Street Theatre to light business.

ASPEN.—WHEELER OPERA HOUSE: Alexander Salvini presented A Child of Naples and Don Cæsar De Bazan Oct. 20, 21 to small-sized but very appreciative audiences. Henry E. Dixey 22 to a crowded house at advanced prices.

LEADVILLE.—TABOR OPERA HOUSE: Dixey in Adonis Oct. 20, 21 drew good houses. Salvini 22, 23 had small but appreciative audiences.

PUEBLO.—GRAND OPERA HOUSE: The first appearance of Henry E. Dixey in Pueblo Oct. 23, 24 drew S. R. O. Alexander Salvini in A Child of Naples 25; good house.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE: The Bostonians presented their new opera, Robin Hood, Oct. 23 before a large and fashionable audience, at advanced prices. The Two Sisters, with its peculiarly pathetic and comedy parts, interested large audiences 24, 25. Add Ryman was well received. Kate Claxton and Charles Stevenson drew fair houses 27, 28, with The Sea of Ice and The Two Orphans.—ITEMS: William Gillette, who has been ill at his home here for some time, has gone South to recuperate and gather material for his new play, which he will finish this coming Winter, while enjoying the balmy climate of Southern California. The play will be produced in the Spring, under the direction of Charles Frohman and Harry Rockwood.—Lon Stevens, of the Lyceum stock co., spent last Sunday here. Mr. Stevens has a host of friends in this city, and was kept busy shaking hands.—Miss Edna Carey, of the Hands Across the Sea co., was the guest on last Sunday of Mrs. Warren S. Taylor, of Walnut Street.—Add Ryman, Jr., is now advance agent of the Two Sisters co.

NEW HAVEN.—PROCTOR'S OPERA HOUSE: Rhea in Josephine to a large and fashionable audience Oct. 23. A Silent Partner, with Thomas Murray in the title role, to good business 25. Evans and Hoey in their ever popular Parlor Match to S. R. O. and not much of that 28. Clara Thropp made a hit as Innocent Kid.—HYPERION THEATRE: The Bostonians 21, 22 to big houses, playing to about $4,000 in three performances. Shenandoah 24, 25 to very good business, considering the weather.—GRAND OPERA HOUSE: Sam T. Jack's Creole Burlesque co. 21-23 drew good houses. Reilly and Wood opened 27 to big business.

NEW LONDON.—LYCEUM THEATRE: Social Session Oct. 24 to fair business. Hands Across the Sea 27. Thatcher's Minstrels 28 to good business.

WINSTED.—OPERA HOUSE: Royal Edinburgh Concert co. Oct. 22; small house, but delighted audience. Woodhull's Uncle Hiram co. 23 played to the largest house of the season. This co. has a fine band and orchestra.

MIDDLETOWN.—M. DONOGHUE OPERA HOUSE: Kennedy and Sullivan's Time Will Tell co. Oct. 22 under the auspices of Forrester's Lodge, to S. R. O. Good co.

MERIDEN.—DELEVAN OPERA HOUSE: Meggs Landing to fair business Oct. 22. Thomas P. Shea in Escaped from Sing Sing to poor business 23. Mr. Shea has an excellent co., and well deserves good patronage. A Social Session to very fair business 27.

WATERBURY.—JACOBS OPERA HOUSE: Meggs Landing Oct. 21 to a good-sized audience. The Bostonians in Robin Hood 24 to a fine audience. The Two Sisters filled the house 25.

NEW BRITAIN.—OPERA HOUSE: Meggs Landing Oct. 23 to a big house. Social Session 27; small house.

MYSTIC.—OPERA HOUSE: Apple Orchard Farm Oct. 22 had a deservedly small house.

BRIDGEPORT.—PROCTOR'S OPERA HOUSE: Rhea in Josephine to a large and fashionable audience Oct. 23. A Parlor Match to large audience 24.

Silent Partner, entirely rewritten, was presented by Thomas E. Murray and a good co. 28, 29. Kate Claxton, supported by Charles E. Stevenson in the Two Orphans, 30 to good attendance.——HAWES' OPERA HOUSE: The Bostonians, headed by Karl, McDonald and Barnabee, gave an excellent presentation of Robin Hood 25 to a large house. Margaret Mather in Leah 28 to a large audience.

WILLIMANTIC.—LOOMER OPERA HOUSE: Muggs' Landing 25; large audience. The Royal Concert co. 28; fair house.

NORWICH.—OPERA HOUSE: Peck's Bad Boy Oct. 26; large house. Thatcher's Minstrels 31; big house; entire satisfaction.

BIRMINGHAM.—STERLING OPERA HOUSE: Lost in London gave a poor performance to a small audience Oct. 24. Margaret Mather in Romeo and Juliet filled the house. Two Sisters to a large house 29.

GEORGIA.

SAVANNAH.—THEATRE: Frederick Warde and Mrs. Bowers in Macbeth and Henry VIII. Oct. 22, 24 to good business. The Great Metropolis to fair houses matinee and evening of 25.

AMERICUS.—GLOVER'S OPERA HOUSE: Hettie Bernard-Chase in Uncle's Darling to a large and well-pleased audience Oct. 27; A Legal Wrong 28; to very moderate business.

ILLINOIS.

SPRINGFIELD.—CHATTERTON OPERA HOUSE: Town Lots drew a large audience Oct. 21, partly because Ross Snow, the comedian, is a Springfield boy. Then Miss Willard is well and favorably known here. The play has been rewritten and is now quite interesting. The Old Homestead filled the house to the doors 22. The California Opera co. presented Said Pasha to a fair audience 24.

STERLING.—ACADEMY OF MUSIC: Beach and Bowers' Minstrels Oct. 28 to a large house.

DECATUR.—GRAND OPERA HOUSE: The Dear Irish Boy Oct. 22; fair business. The Old Homestead 23; large audience.

ROCKFORD.—OPERA HOUSE: The Charity Ball was presented to a crowded house Oct. 22. Ullie Akerstrom as Annette, the Dancing Girl 24; small house. Gilmore's Band 28; good house.

PEORIA.—THE GRAND: Rose Coghlan Oct. 24, 25 in Masks and Faces and Forget-Me-Not to good houses. The Charity Ball 27-29, to crowded houses.

PANA.—HAYWARD'S OPERA HOUSE: Noss Musical Family gave a very pleasing entertainment to a large audience Oct. 21.

GALESBURG.—OPERA HOUSE: Said Pasha Oct. 21 to fine attendance. Gilmore's Band 23; crowded house.——ITEM: Our elegant ground-floor theatre, the New Auditorium, will open Nov. 22 with Sol Smith Russell in A Poor Relation. It will have 600 incandescent lights, a large stage, twelve boxes, and every modern convenience. Cost, $80,000. Manager Frank Berquist has booked some of the best attractions on the road.

STREATOR.—PLUSH OPERA HOUSE: California Opera co. in Said Pasha Oct. 27; fair-sized audience.

QUINCY.—OPERA HOUSE: Alone in London played to a large house Oct. 25. Performance gave fair satisfaction. The Lyceum Theatre co. in The Wife attracted the most fashionable audience of the season. Charity Ball 1; business very large.

MOLINE.—WAGNER OPERA HOUSE: Bristol's Equines Oct. 23-25; fair business.

BLOOMINGTON.—DUDLEY THEATRE: The Wife to a large and appreciative audience Oct. 22. Rose Coghlan pleased a large audience 27.——OPERA HOUSE: Adele Payn to a light house 24. California Opera co. to fair business 25.

ELGIN.—DU BOIS OPERA HOUSE: Nellie McHenry pleased a well-filled house Oct. 22. Ullie Akerstrom 25; small house.

ENGLEWOOD.—GRAND OPERA HOUSE: Burt Shepard's Minstrels Oct. 25; fair house. Gilmore's Band 27; fair house.

INDIANA.

FORT WAYNE.—MASONIC TEMPLE: Kajanka had a good house Oct. 20. George Cooper as Little Lord Fauntleroy had a small house 22, as did Dan McCarthy in Dear Irish Boy 24. Edwin Arden presented Raglan's Way 25 to an enthusiastic audience. The play and co. are both worthy of patronage, and it is to be deplored that Mr. Arden had so small a house. He was new to our theatre patrons. His return would fill the house. Gladys Wallis as Tippy Sitgreaves is very clever and was a favorite with the audience.

FRANKFORT.—COULTER'S OPERA HOUSE: Ramie Austen in Guilty Without Crime Oct. 20; good business. Loder's Hilarity 24; good business. Black Crook 25; good business.

SOKOMO.—OPERA HOUSE: C. A. Loder's Hilarity Oct. 20 to a small house.

LAFAYETTE.—GRAND OPERA HOUSE: Charles A. Gardner canceled his engagement for Oct. 28, being ill at Crawfordsville. The advance sale for Rose Coghlan 29 is large.

ANDERSON.—DOXEY MUSIC HALL: Patrice in A Midnight Call Oct. 22 to fair business. The World Against Her to big business Oct. 25. Charles A. Loder in Hilarity 27 to S. R. O. after eight o'clock.

EVANSVILLE.—THE GRAND: Blind Tom Oct. 18, matinee and night to good audiences. Sheppard's Modern Minstrels 20; poor performance to a light house. Pearl of Pekin 21 to a good audience.——THE PEOPLE'S: Charles A. Loder in Hilarity to a fair house 17. Fort Donelson 21-26 to light houses.

IOWA.

KEOKUK.—KEOKUK OPERA HOUSE: Gilmore's Band afternoon of Oct. 21 to a crowded house. Said Pasha 22; small audience. Lyceum Theatre co. in The Wife to fair business, giving an excellent performance.——ITEM: THE DRAMATIC MIRROR is on sale in Keokuk by D. G. Lowry, Clark-Johnson co., and at the Hotel Keokuk newsstand. It has a larger sale than all other alleged dramatic newspapers received here combined.

FT. DODGE.—FESSLER OPERA HOUSE: Ezra Kendall Oct. 22, 23 in A Pair of Kids and A Noble Rogue; moderate business.

MASON CITY.—PARKER'S OPERA HOUSE: Signor Blitz Oct. 22; poor house.

DUBUQUE.—GRAND OPERA HOUSE: Hanlon's new Fantasma Oct. 22, 23 to large audiences. Beach and Bowers' Minstrels 24 to large audience.——DUBUQUE OPERA HOUSE: Uncle Tom's Cabin 25 and matinee to a well filled house. Charles Rayman's co. presented That Swede 27 to a fair house. The play is the old style farce-comedy kind and has little or no plot and partakes of the character of A Rag Baby, Tin Soldier, etc. James O'Connel is acting as advance agent and Charles Hall stage manager and comedian.

OTTUMWA.—GRAND OPERA HOUSE: Deshon Opera co. to fair business Oct. 21.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE: Rice's World's Fair to big business Oct. 22, 24.——ACADEMY OF MUSIC: Johnson's Colored Minstrels 26 to fair business.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE: Hanlon's Fantasma Oct. 24, 25 to fair business.

ATLANTIC.—OPERA HOUSE: Alta Heywood Concert co. Oct. 21; large and well-pleased audience. The Aamold Concert co. opened 24 to good business.——ITEM: W. R. Aamold, manager of the Aamold Concert Opera co., is an old resident of this city and has many friends here.

BURLINGTON.—GRAND OPERA HOUSE: A fine audience greeted Frohman's Lyceum co. in The Wife Oct. 24. Charity Ball 30; full house.

KANSAS.

NEWTON.—RAMSDALE OPERA HOUSE: Newton Beers to very good business Oct. 22-24.

LAWRENCE.—BOWERSOX'S OPERA HOUSE: A Tin Soldier did good business Oct. 22. Barry and Fay, as usual, drew a big house 23 and gave a good performance.

HUTCHINSON.—OPERA HOUSE: The Andrews Opera co. gave The Pretty Persian Oct. 27 to a large and appreciative audience.

FORT SCOTT.—OPERA HOUSE: Carrie Lamont in La Cigale 21, 22 to light business.

TOPEKA.—CRAWFORD'S OPERA HOUSE: Barry and Fay, in McKenna's Flirtation 17-19. Excelsior co. Play and principals forgot that part.

GRAND OPERA HOUSE: Brodboll & Flowers' Comedy co., week of 20 in Esmeralda, May Blossom, Galley Slave, Black Diamonds, and Two Orphans. Co. very good for a low-priced organization. Houses crowded to suffocation.——ITEM: Louis S. Goulland, manager of Barry and Fay, is one of the youngest managers in the business. He is only twenty-five, but has been in harness since he was sixteen. He recently invested $30,000 in real estate in Nebraska.

DODGE CITY.—KELLEY'S OPERA HOUSE: Aamold Concert co. gave a delightful entertainment, to a small house Oct. 23.

KENTUCKY.

GEORGETOWN.—BARLOW'S OPERA HOUSE: The Lyon Comedy co. closed a week's engagement to fair houses Oct. 20-25. Haverly and Hoey's Uncle Tom's Cabin co. to splendid business 27.

LEXINGTON.—NEW OPERA HOUSE: Clara Louise Kellogg drew a large house. There was much disappointment. Pearl of Pekin 24, 25 drew fair houses.

PARIS.—OPERA HOUSE: The Etta Reed co. closed a week's engagement Oct. 25 to fair business. Mrs. Tom Thumb co. to large business afternoon and evening 27. Haverly's U. T. C. co. 28 to a moderate house.

OWENSBORO.—TEMPLE THEATRE: Pearl of Pekin Oct. 27 to a crowded house. Burt Sheppard's Modern Minstrels 28 to a fair business.

LOUISIANA.

NEW IBERIA.—OPERA HOUSE: Lillian Lewis in Credit Lorraine Oct. 26; fair business.

MAINE.

BANGOR.—OPERA HOUSE: Reckless Temple to S. R. O. Oct. 24. Uncle Tom's Cabin to light business 25. Spider and Fly to jammed houses 27, 28.——NORUMBEGA HALL: Rufus Somerby and his Japs opened to good business 26.

PORTLAND.—LOTHROP'S THEATRE: George C. Staley and his excellent co. in A Royal Pass was a strong attraction for three performances, Oct. 24, 25. A Dark Secret had crowded houses 27 29.——CHACE'S BIJOU: The attractions week of 27 made a great hit and large sized audiences have been furnished with a fine specialty bill. Manager Chace scored a success in a clever after-piece.

MASSACHUSETTS.

TAUNTON.—MUSIC HALL: Josephine Cameron in Forget-Me-Not Oct. 24; small house; stormy night. George Thatcher's Minstrels 28; crowded house, the S. R. O. sign being displayed before 7:30. Performance very fine.

MILFORD.—MUSIC HALL: Charles E. Verner in Shamus O'Brien Oct. 27; fair business.——ITEMS: Manager Morgan, of the Music Hall, presented Mr. C. E. Whitney, the popular doorkeeper, with a costly jeweled compass watch charm. The presentation was made at a recent social gathering of the attaches of Music Hall.

FITCHBURG.—WHITNEY'S OPERA HOUSE: Ivy Leaf pleased a fair-sized audience Oct. 23. Professor Bristol's Equescurriculum 27-29 and matinee to large houses.

CHELSEA.—ACADEMY OF MUSIC: Annie Ward Tiffany in The Step-Daughter, gave an excellent performance to a light house Oct. 23. George Thatcher's Minstrels 27 to a crowded house and more than delighted audience.

FALL RIVER.—ACADEMY OF MUSIC: Annie Pixley in Kate Oct. 24; fair business; weather unfavorable. Cleveland's Minstrels 25 gave satisfaction to an audience which filled the theatre to the doors. Dan McCarthy 27, 28 in True Irish Hearts to a fair house the first night, small the second. Marie Wainwright made her first appearance here as a star 29 to small audience. The Twelfth Night—handsomely mounted and finely acted—was presented. Very stormy night.——ITEMS: Cleveland's Minstrels broke the record here playing to 2,751 paid admissions, the largest number ever sold. The receipts, $1,127.20 at the prices—twenty-five to seventy-five cents—were the largest since the house opened. Primrose and West had 2,446 people and $1,013.75.—Rich and Harris have offered Hughey Dougherty a large salary to join Thatcher's Minstrels. Dougherty is willing but Cleveland says he has a cast iron contract with him.

WORCESTER.—THEATRE: The business of the week ending 1 was exceedingly good. The Bostonians, Ivy Leaf, Annie Ward Tiffany and Marie Wainwright were the attractions.——THE MUSEE: Mora during the week in a variety of dramas to good business.——ITEMS: Mora was quite ill for three days here. She is better and is now playing. Helen Percy Gould, of this city, is in the Paul Jones chorus, New York, being understudy.—The life of poor Tony Hart is fast drawing to a close. Any hour now may terminate it.

NEW BEDFORD.—OPERA HOUSE: Boston Symphony Orchestra Oct. 20; very large house. Marie Wainwright 22; good house; good co.——LIBERTY THEATRE: Lancashire Lass week of 20; fair houses.——ITEM: Charles E. Verner has a complete set of new photographs, carries more people than ever before, and is reported to be doing good business.

LOWELL.—OPERA HOUSE: Dark Secret Oct. 21-23 was poorly attended. Annie Ward Tiffany 27-29 did an excellent business.——MUSIC HALL: Lost in London and the Diamond Mystery drew large audiences week ending 1.——ITEM: Eben Plympton, who succeeds Jack Mason at the Boston Museum, is a Lowell boy.—Lydia Thompson will play for the ushers' benefit Dec. 10. Manager Cosgrove is now in New York completing arrangements for her tour, which opens in Montpelier, Vt., Nov. 24.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE: Bristol's Educated Horses Oct. 24, 25, with matinee performance, to excellent business. Our German Ward 27; light business.

BROCKTON.—CITY THEATRE: George Thatcher's Minstrels had a large house and gave a good performance Oct. 22. The Ivy Leaf was presented by a good co. to a large and well pleased audience 24.——Marie Wainwright as Viola, in the Twelfth Night, to a fair sized and well pleased audience 27.

SALEM.—MECHANICS' HALL: George Thatcher's Minstrels Oct. 27, packed house.

ADAMS.—OPERA HOUSE: Uncle Hiram to a fair-sized audience. Play mediocre. Band and orchestra very fine.

WALTHAM.—PARK THEATRE: The Ivy Leaf had one of the worst storms of the season to contend with Oct. 24 and did not play to its customary large business. Thatcher's Minstrels 25; large house. Flov Crowell week of 27-1 in repertoire.

AMESBURY.—OPERA HOUSE: Zozo Oct. 24 gave fair satisfaction to a small house. Annie Pixley in her new play Kate 27 to a large and highly-pleased audience.——Irene Grace Nugent joined Zozo here and is a valuable acquisition to the co. Manager P. S. Mattox, who has been ahead of the Zozo co., is now traveling with the co., and M. L. Kellogg is in advance.

MARLBORO.—MARLBORO THEATRE: C. E. Verner presented Shamus O'Brien 23 to good business.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: Two Sisters Oct. 21 to good business. Hands Across the Sea 24, 25 pleased large audiences. Thomas E. Shea to fair business 27 29.——GAIETY THEATRE: Sheridan and Flynn co. 27-29 to good business.

LYNN.—LYNN THEATRE: Cleveland's Minstrels gave a fine performance Oct. 23 to a big house. Annie Pixley in her new play Kate 24 to a large and highly appreciative audience. Powers Ivy Leaf did a deservedly good business 27.——ITEM: Israel R. Oliver, a talented young gentleman of this city, has written a four-act farce comedy entitled Gnome. Unlike the majority of farce comedies it does not call for variety people. Nellie Mae Robertson, a young actress residing in Lynn, will appear with Josephine Cameron next week.

MICHIGAN.

KALAMAZOO.—ACADEMY OF MUSIC: The Old Homestead did big business Oct. 22 and gave entire satisfaction.

EAST SAGINAW.—ACADEMY OF MUSIC: The Private Secretary Oct. 22 drew a crowded house. Kajanka 23 played to S. R. O.

ADRIAN.—CROSWELL OPERA HOUSE: Jean Mc[illegible] Reynolds' Dear Irish Boy 23 played to good business and gave entire satisfaction. Oct.

OWOSSO.—SAUNDERS OPERA HOUSE: Agnes Herndon and a good co. presented La Belle Marie Oct. 25 to a good house. The star was recalled several times during the evening.

GRAND RAPIDS.—POWER'S: The Old Homestead did an immense business Oct. 27, 28.——REDMOND'S: The Two Johns had a fair week.——LYCEUM: The first week of this house has been fairly successful. The Baldwin-Melville comb. has presented a number of old plays.——SMITH'S: Good business continues.

JACKSON.—HIBBARD OPERA HOUSE: The interesting and elaborate spectacular, Kajanka, Oct. 27 to a large and enthusiastic audience.

BAY CITY.—GRAND OPERA HOUSE: The Private Secretary to a full house Oct. 24. Kajanka 25; large business.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE: W. J. Scanlan in Myles Aroon to good business Oct. 27.——LYCEUM THEATRE: Engenie Le Tour, with Eva Mountford in the title role, was presented to a fair house 25. Play and co. made a favorable impression.——BIJOU OPERA HOUSE: An unusually well balanced co. gave Master and Man to a packed house 26.——PENCE OPERA HOUSE: An audience of fair size greeted Elliott's Jolly Voyagers 27. There are several very clever people in the co.——ITEM: Alf. C. Wheelan, formerly with the Hendrik Hudson Co., has been engaged as stage manager for The Fakir. Jennie Eddy and Tim Cronin joined the same co. here 26.

MANKATO.—GRAND OPERA HOUSE: The Blind Boone Concert co. had a good house and gave splendid satisfaction Oct. 24. Ramie Austen and Dore Davidson in Guilty Without Crime 25; fair house.

WINONA.—OPERA HOUSE: Dore Davidson and Ramie Austen presented Guilty Without Crime to a light house Oct. 26.

ST. PAUL.—NEWMARKET THEATRE: Hess Opera co. Oct. 24-26 gave Lucia di Lammermoor, William Tell, Martha and Faust in a commendable manner to good houses.——GRAND OPERA HOUSE: The Fakir was presented by a good co. to well filled houses 26-1.——HARRIS' THEATRE: Dore Davidson and Ramie Austen with a good co. presented Guilty Without Crime 26-1. The play was well staged and the performance very creditable, drawing good houses.——OLYMPIC THEATRE: The Henry Burlesque co. 27-1 produced The Gen-do-Liars with a strong cast. There are some very clever people in the co.

STILLWATER.—GRAND OPERA HOUSE: C. D. Hess Grand Opera co. Oct. 22 in La Traviata to a packed house.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE: Frank Mayo with a good co. in Waldemar, Nordeck and Davy Crockett Oct. 22, 23 to good business and delighted audiences.

VICKSBURG.—OPERA HOUSE: Gilmore's Twelve Temptations to S. R. O. Oct. 21. Frank Mayo in Davy Crockett and Nordeck to good business.

GREENVILLE.—GREENVILLE OPERA HOUSE: Frank Lindon in Son of Monte Cristo to a full house Oct. 28.——ITEM: Minerva Adams, the New Orleans child actress, and prima donna, will star this season under the management of F. W. Bidwell, in A Little Vagabond, a comedy written by May M. Ward, and the tour will open at Baton Rouge, La., Nov. 10.

MISSOURI.

MEXICO.—FERRIS GRAND OPERA HOUSE: A Tin Soldier to a fair house Oct. 25. Town Lots pleased a small house 29.

MACON.—ACADEMY OF MUSIC: Ole Olson to good business Oct. 27. Town Lots 27; big business.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: The Strauss Orchestra Concert Oct. 21, drew a crowded house.——BIJOU THEATRE: Frankie Jones week of 20 to fair houses at reduced prices.

CHILLICOTHE.—CITY OPERA HOUSE: Kempton Comedy co. week of Oct. 20-25; business fair. Ole Olson 29; large house.

HANNIBAL.—PARK OPERA HOUSE: The Wife Oct. 28 to a large house.

SPRINGFIELD.—OPERA HOUSE: Will E. Burton in Tom Sawyer to small houses Oct. 21 and matinee.

NEVADA.—MOORE'S OPERA HOUSE: The season here opened auspiciously Oct. 28, the attraction being R. D. MacLean and Marie Prescott in Spartacus. House crowded. Audience highly pleased. Carrie Lamont in La Cigale 24; good business.

NEBRASKA.

HASTINGS.—KERR OPERA HOUSE: The Chicago Ideal Concert co. to a small but well-pleased audience Oct. 21.

NEBRASKA CITY.—OPERA HOUSE: Courtney Comedy co. Oct. 23, 24 to light business.

BEATRICE.—The Chicago Concert co. to light business Oct. 25, 26; inclement weather.

FREMONT.—LOVE OPERA HOUSE: Rusco and Swift's Uncle Tom's Cabin to fair business Oct. 28.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL: The Boston Symphony Orchestral Club pleased a good-sized audience Oct. 25.

DOVER.—LOWELL'S OPERA HOUSE: Reuben Glue to one of the largest houses of the season Oct. 25.

NASHUA.—NASHUA THEATRE: New York Comedy co. to poor business Oct. 24, 25; poor co. Zozo gave general satisfaction 28.

MANCHESTER.—OPERA HOUSE: Annie Pixley in Kate to big business Oct. 28. Zozo 29; small house.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: The Royal Edinburgh Concert co. occupied the house Oct. 23, under the patronage of The Hudson County Caledonian club, and a big house greeted them. Conried's Comic Opera co. 24-1. Friday night and Saturday matinee they presented Gypsy Baron in an excellent manner. The co. is strong in number but shows little individual strength. The pretty opera was well received, however, and plaudits were numerous. On Saturday evening The King's Fool was performed for the first time in this city, and the numbers fairly sung. Business was rather light from a box office point of view, owing to the election excitement just now agitating this town. George Thatcher's Minstrels, matinee and evening, Nov. 2 drew large houses and gave a good entertainment. The first part is set very prettily and the costumes are handsome, the general effect being extremely pleasing. The singing and specialties were well received and repeatedly encored. Mask of Life 3-5, followed rest of week by M. B. Curtis in his comedy, The Snatchen. Week of 8 opens with The Two Sisters.——CROWHEIM'S THEATRE: Week ending 2 Nelson's Great World comb. gave an excellent entertainment at this house. The patronage was good, considering the free oratorical and pyrotechnical attractions that usually attend the annual demand for the exercise of our franchise. A very strong combination, comprising such eminent specialists as Governor Abbett, District-Attorney Winfield, Judge Hoffman and Congressman McAdoo occupied the boards. Nov. 3 and evidently pleased the large audience present, as the applause was very pronounced. Manager Crowheim was forced to buy off the Irwin Brothers for the night, as they had a date for the week. However, the latter appear evening of 4, remaining six nights. Next week Crowheim's own show will occupy the house.——ITEM: Manager Crowheim has recently purchased the property adjoining his theatre, giving him now a frontage of 77 feet. He will at once begin the construction of a large Summer garden, where vocal and instrumental concerts will be given. Mr. Crowheim informs me that this is the best season financially that he has yet experienced during his management in this city. The experiment of attractions at H. R. Jacobs' Theatre is a matter of unfavorable comment among theatregoers here. The following is judiciously distributed and the representative of Mr. Jacobs' Mr. Mayer is assiduous in his endeavors to make every attraction a success.——The annual benefit tendered by the manager to the widows and orphans of the [illegible] Department takes place at Crowheim's.

ELIZABETH.—TEMPLE OPERA HOUSE: Dan Mason in A Coast Slaver to a fair house Oct. [illegible] Kate Rooney in Rooney Oct. 24 to a [illegible]

Mestayer's comedians in The Grab Bag to good house and a delightful audience 27. Hardie and Von Leer's On the Frontier drew a large house 28.

PLAINFIELD.—MUSIC HALL: Hardie and Von Leer in On the Frontier to a large house Oct. 28.

TRENTON.—TAYLOR OPERA HOUSE: Held by the Enemy to a good house Oct. 25. The performance gave general satisfaction. The Limited Mail did a very large business 27.

ATLANTIC CITY.—GRAND OPERA HOUSE: Harry Lindley's co. in Castaways and Little Lord Fauntleroy Oct. 27-29 to good business.

NEW MEXICO.

ALBUQUERQUE.—GRANT'S OPERA HOUSE: Maud Granger in Inherited and The Creole Oct. 24, 25; good business.

NORTH CAROLINA.

CHARLOTTE.—OPERA HOUSE: Sheffer and Blakeley's All American Vaudevilles to a large and merry crowd Oct. 26. Hi Henry's Minstrels to a large house 29.

WILMINGTON.—OPERA HOUSE: Effie Ellsler in Miss Manning Oct. 28 and The Governess 29 to fair houses.

NEW YORK.

HARLEM.—COLUMBUS THEATRE: The Clemenceau Case to packed houses week ending Nov. 1. Gustavus Levick as Pierre Clemenceau, though inclined at times to be rather vociferous, gave, on the whole, a strong and dramatic performance. The interpretation of the Countess Dombronowska, by Jennie Reiffarth, was a truly excellent one. The Pauline Hall Opera co. 3-8.——HARLEM THEATRE: Out of Sight to fair-sized audiences week ending 1. The cast included many clever specialty artists, and the performance proved a thoroughly enjoyable one. The Southern Cross 3-8.

BUFFALO.—ACADEMY OF MUSIC: The William Lealmore Opera co. gave The Sea King Oct. 22-24. The attendance was deservedly large, as the opera throughout is attractive and well produced. All the Comforts of Home followed. The Burglar opened 3.——STAR THEATRE: The Great Metropolis was last week's attraction.——CORINNE LYCEUM: Kellar's business last week was very good.——COURT STREET THEATRE: The World of Wheels Specialty co. is a good one. Their business during last week was corresponding. The Ranch King opened 3.

SYRACUSE.—WIELING OPERA HOUSE: The Burglar was well attended Oct. 23-25. McKee Rankin in The Canuck drew fairly 26, 28.——H. R. JACOBS' OPERA HOUSE: Bennett and Moulton Opera co. (Baker's) to fair business in repertoire 27-1. William Wolff and Arthur Wooley, the comedians, are Syracusans, and were cordially received by their friends.——STANDARD THEATRE: Weston Brothers' Specialty co. pleased good-sized audiences 27-1.

MIDDLETOWN.—CASINO: Charles T. Ellis Oct. 27; large and well-pleased house.

OGDENSBURG.—OPERA HOUSE: Mme. Janauschek booked for Oct. 28, canceled. Annie Pixley 1.

UTICA.—OPERA HOUSE: Louis Aldrich in The Editor Oct. 27 to a fair-sized audience. Maggie Mitchell 28 in Rav to a very large house.

ALBANY.—PROCTOR'S THEATRE: Pauline Hall in Amorita was greeted by a large and enthusiastic audience Oct. 27. Louis Aldrich in The Editor to good business 30, 31. Aldrich was unquestionably successful, although as far as the merits of the play are concerned opinion is divided. Richard Mansfield in a repertoire opens the current week.——H. R. JACOBS' OPERA HOUSE: Evangeline drew large audiences 27-29. The Bostonians opened with Robin Hood to a big house 30.——HARMANUS BLEECKER HALL: The Emma Juch co. gave Lohengrin and William Tell 27, 28 to large audiences.

SALAMANCA.—GIBSON OPERA HOUSE: Fisher's Cold Day co. to a large and well pleased audience Oct. 25.

CORNING.—HARVARD ACADEMY: Howard's Hibernica Oct. 27 to fair business. Henshaw and Ten Broeck in The Nabobs 29; crowded house.

PORT JERVIS.—LEA'S OPERA HOUSE: Flov Crowell week ending Oct. 25 in Three Marriageable Daughters, Black Spider, Little Rebel and Neck and Neck to fair business considering the unfavorable weather. Chas. T. Ellis in Casper the Yodler 28. S. R. O. was displayed for the second time this season in spite of increased prices.

ROCHESTER.—LYCEUM THEATRE: The Burglar attracted fine houses Oct. 27-29. Rosina Vokes appeared before large audiences 30-1. Herrmann next.——H. R. JACOBS' ACADEMY: The Dowling-Hasson co. presented The Red Spider and Nobody's Claim during the week ending 2 to big business.——NEW GRAND OPERA HOUSE: The Bryant and Saville Burlesque troupe pleased good-sized houses week ending 1.——ITEM: Leon Kusel, so favorably known in the box-office of the Academy in this city, will hereafter be found in Manager Jacobs' Theatre, Newark, N. J., where he has been appointed treasurer.

BATTLE AWAR.—DIBBLE OPERA HOUSE: Oliver Byron in The Plunger Oct. 24 to a good house; thoroughly pleased audience. Lester and Allen gave a good vaudeville performance 27.

NEWBURG.—ACADEMY OF MUSIC: Shenandoah Oct. 28 to the largest and best pleased audience of the season.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL: The Howard Stock co. in repertoire week of Oct. 27 to large and highly pleased audiences. E. P. Sullivan and Louise A. Bethune, leading, are great favorites here.

JAMESTOWN.—ALLEN'S OPERA HOUSE: A Straight Tip Oct. 22; good business.

TROY.—RAND'S OPERA HOUSE: The Bostonians in Robin Hood and Trovatore to S. R. O. Oct. 25, 27.——GRISWOLD OPERA HOUSE: Maggie Mitchell played to big business 23-25. The Mask of Life to poor business 27-29.——GAIETY THEATRE: The Valdis Sisters Novelty co., week of 27 to very large business.

ELMIRA.—OPERA HOUSE: The Corsair Oct. 21 to a fair house. Performance good. Pauline Hall Opera co. gave Erminie 25 to good business. Performance unsatisfactory. James Reilly in The Broom maker 27 to fair business, pleasing the audience.——MADISON AVENUE THEATRE: Henshaw and Ten Broeck in their new musical comedy, The Nabobs, were greeted by a large and well-pleased audience 28. The applause was liberal and frequent. In The Nabobs they have a winner, and are deserving of success. George Murphy and wife and the Chester Sisters leave the co. 1. Roberts-Sailer 3; Bates-Tenny 6-8.

AUBURN.—BURTIS OPERA HOUSE: Louis Aldrich in The Editor pleased a large audience Oct. 24. The editors of the city and county papers, on invitation of Manager Newton, occupied boxes at the performance. Francesca Redding week of 27 to good business.

ROME.—NEW OPERA HOUSE: Stetson's Uncle Tom's Cabin to a packed house Oct. 27.——SIBLEY'S OPERA HOUSE: May Davenport co. 1; Kellar 3.

LOCKPORT.—HODGE OPERA HOUSE: Louis Aldrich in The Editor Oct. 23; small house.

COHOES.—OPERA HOUSE: Henshaw and Ten Broeck in The Nabobs Oct. 23; packed house. Louis Aldrich in The Editor 29 to fair business.——CITY THEATRE: Charles T. Ellis 23; big business.

OSWEGO.—ACADEMY OF MUSIC: McKee Rankin in The Canuck Oct. 29 drew only fairly, but delighted all with his impersonation of the title role.

CORTLAND.—OPERA HOUSE: Charles T. Ellis Oct. 27 to a full house.

WELLSVILLE.—BALDWIN'S THEATRE: Foster's Cold Day Oct. 24; big business.

WATERTOWN.—CITY OPERA HOUSE: Louis Aldrich in The Editor Oct. 23; good business and well-pleased audience. Maggie Mitchell in Rav supported by a first class co. to capacity of the house, giving good satisfaction. Adele Frost in Lucille 31 to good business.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Sheridan-Flynn was present Oct. 24 to the best house of the season.

BINGHAMTON.—OPERA HOUSE: The Corsair Oct. 23 to a very large house. John A. Stevens in Wife for Wife 24, large house. James Reilly in The Broom-maker had a good house 25. Henshaw and Ten Broeck in The Nabobs 30 had a very large business.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE: [illegible]

to a good house. James Reilly in The Broom-maker of Carlsbad to a well-filled house 28.

ITHACA.—WILGUS OPERA HOUSE: The Adams Dramatic co. in The Ragpicker's Child Oct. 29 to fair business.

HUDSON.—OPERA HOUSE: Henshaw and Ten Broeck in The Nabobs Oct. 24. May Davenport 25; light house.

OHIO.

LANCASTER.—CHESTNUT STREET OPERA HOUSE: Robert Downing in the Gladiator to the largest and most fashionable audience of the season Oct. 24. Al. G. Field's Minstrels 25; packed house.

MANSFIELD.—MEMORIAL OPERA HOUSE: The McCaull Opera co. in Clover Oct. 24 delighted a large audience.

TIFFIN.—SHAWHAN'S OPERA HOUSE: The Hustler Oct. 29; crowded house.

DAYTON.—THE GRAND: Al. G. Field's Minstrels had a fair-sized audience Oct. 21. Stuart Robson presented The Henrietta 25, 26 to large houses.——THE PARK: James H. Wallick 27-29 in The Cattle King turned people away at every performance.——CUES: John Gillan, of Memorial Hall, Soldiers' Home, was quietly married last week.—Al. G. Field's splendid orchestra played "The Star Spangled Banner" at the close of their entertainment. The orchestras at the Grand and the Park have not missed one night playing the national air since THE MIRROR'S patriotic suggestion was first published.—The members of the Fort Donelson co. that disbanded last week arrived here 27, and have been reorganizing during the entire week. The co. will start out again, opening at Miamisburg, O., Nov. 3. Several members informed me that the original co. contained some objectionable material that could be dispensed with only by disbanding. They now look forward to a pleasant and prosperous season.

SALEM.—GRAND OPERA HOUSE: Adelaide Moore as Juliet Oct. 22 to large business; entire satisfaction. Si Plunkard 24; good business.

PORTSMOUTH.—GRAND OPERA HOUSE: Old Jed Prouty Oct. 21 to S. R. O. Al. G. Field's Minstrels 25.——MENTION: The Annual Session of the American Secular Union Congress is being held in this city this week. Delegates from all parts of the United States and Canada are present.

NEWARK.—OPERA HOUSE: Daisy Beverly's Dramatic co. week of Oct. 20 to fair business.——MUSIC HALL: Al. G. Field's Minstrels 28; crowded house.

BOSTON.—MASONIC OPERA HOUSE: Richard Golden, supported by a first-class co., presented Old Jed Prouty Oct. 24 to the largest audience of the season.

AKRON.—ACADEMY OF MUSIC: McCaull Opera co. in Clover to a fair house at advanced prices Oct. 23. Fitzpatrick's Rip Van Winkle to good houses 24, 25. The Boston Ideal Opera co. played a two-nights' engagement, commencing 27, 28; fair houses.

TOLEDO.—WHEELER OPERA HOUSE: The Sea King Oct. 24, 25 to good houses, at advanced prices. Lawrence Barrett in Francesca di Rimini to a good house 27.——PEOPLE'S: P. F. Baker opened to a packed house 27.

LONDON.—TOLAND OPERA HOUSE: The Rhentell Comedy co. in Peck's Bad Boy Oct. 24, 25 to deservedly poor business.

DENNISON.—KIPP'S OPERA HOUSE: Robert Downing Oct. 25 to large and highly pleased audience.

SANDUSKY.—BIENMILLER'S OPERA HOUSE: Standard Theatre co. week of Oct. 20: packed houses. The Hustler 27; full house.

CIRCLEVILLE.—GRAND OPERA HOUSE: Held by the Enemy Oct. 27 to good business.

PORTSMOUTH.—OPERA HOUSE: Melville Sisters week of Oct. 20 in Divorce, Michael Strogoff, Sea of Ice, The Two Orphans, Jack o' the Mines and The Galley Slave. Good houses all week and audiences well pleased.

CARROLLTON.—HELFRICH OPERA HOUSE: Gilbert Opera co. Oct. 24, 25 to small but well pleased audiences.

STEUBENVILLE.—CITY OPERA HOUSE: James Owen O'Conor Oct. 25 to a fairly good house.—Rinehart Sisters 27, 28 to fair houses.

MOUNT VERNON.—WOODWARD OPERA HOUSE: Robert Downing as Nero the Gladiator Oct. 27 to fair-sized audience at advanced prices. Miss Durand very acceptably played Eugenie Blair's part of Neodamia.——ITEM: Our orchestra now closes the performances with "The Star Spangled Banner."

SPRINGFIELD.—GRAND OPERA HOUSE: McCaull Opera Co. presented Clover Oct. 25 to a fashionable audience.—Dr. J. Charles Harrison's lectures 26, 27 with stereopticon views drew largely.—Mr. Barnes of New York 26 was greeted by a large house.——BLACK'S OPERA HOUSE: Al. G. Field's Minstrels 25 to a large and well pleased house.

XENIA.—DICKSON'S OPERA HOUSE: The Labadie-Rowell Comedy co. Oct. 27 to a light house.

URBANA.—BENNETT'S OPERA HOUSE: Miss H. P. Johnson's Museum week of 27 to good business.——PERSONAL: Harry McDurgh, who left Urbana ten years ago with Lights o' London, made his first visit here this week, accompanied by his charming wife, Alice Erroll. They are with An Irish Arab co. this season.

FINDLAY.—DAVIS OPERA HOUSE: Nashville Students Oct. 22; good houses. The Labadie-Rowell English Comedy co. in Little Galatea 24; fair house.

MARIETTA.—OPERA HOUSE: Kelly's Expectations Oct. 20 gave an execrable performance before a good-sized audience. Little Nugget 24; good business.

CANTON.—SCHAEFER'S OPERA HOUSE: Adelaide Moore and co. presented Romeo and Juliet Oct. 24 to a fair house. Robert Downing presented Damon and Pythias 25 to fair business.——THE GRAND: Primrose and West's Minstrels 20. Business was first-class and the co. gave general satisfaction.

BELLAIRE.—ELYSIAN THEATRE: Rhinehart Sisters in The Waif's Luck, Oct. 24, to S. R. O. Tony Farrel in The Irish Corporal to a fair house Oct. 27.

MARION.—MUSIC HALL: Labadie and Rowell to a small house Oct. 25. Rip Van Winkle to good business 26.

PIQUA.—CONOVER'S OPERA HOUSE: The Fay Foster English Gaiety co. Oct. 25 to a good house. Field's Minstrels to the capacity of the house 27. Traving the World 28; light business. Poor performance.

OREGON.

PORTLAND.—THE MARQUAM GRAND OPERA HOUSE: The Crystal Slipper Oct. 22-26. "Feet room" was at a premium for five nights and one matinee.——CORDRAY'S THEATRE MUSEE: Chispa 20-26, was witnessed by large audiences nightly. Esther Lyons, in the soubrette role of Chispa, was charmingly clever. Darrell Vinton, as Jake Stevens, was very good, and the rest of the company was fair.——MUSEE: Del Bartineo, the Fire King; the Clines, comedians; Harry Barrymore, songs, and Prof. Casinovia's Novelty co., have contributed very entertainingly during the past week. Prof. Stikey, of Niagara Falls fame, has been amusing large crowds by midair rope walking.——THE CASINO: After being idle for many weeks, this playhouse was reopened 20 very auspiciously by the Eunice Goodrich Comedy co., who played to standing-room houses the former part of the week, but the latter, owing to numerous counter-attractions, business fell off. Miss Goodrich, supported by James R. McCann and a co. above the average, appeared in the following repertoire: Little Countess, Wanted—A Husband, Little Em'ly, Dad's Boy, Bobolink, The Tom Boy, In School and Out, The Actor's Daughter, and Double Marriage. Miss Goodrich is the author of most of these plays. An interesting feature between the acts is Prof. George A. Ott's specialties on the zither, xylophone, kazoo, swinging glass, etc., which evoked much applause. The Vaudeville theatres have all been doing excellent business.——ITEMS: Portland's second great Industrial Exposition closed 25. It was a genuine success.—The Casino has the following staff: Manager Clarence S. Winstock; Treasurer, H. Stewart Gordon; musical director, Prof. Gus Miller; stage machinist, W. B. Penny.—The Grismer-Davis co. passed through Portland this week on its way East.—The Portland Lodge of Elks No. 142 gave its fourth ball, under P. R. O. E. Hall Sunday night, Oct. 21, the first of the season, and it was a "go" from night till morn.—Manager Cordray returned to the city this week from a two weeks' visit to Seattle, where he went to superintend the erection of his new theatre, which he expects to have finished for business about Nov. 15, and will be one of the best equipped houses on the Sound.—The Stowaway 27-1 at the Marquam; Casino, U. S. Mail 27.

PENNSYLVANIA.

ERIE.—PARK OPERA HOUSE: Pauline Hall Opera co. in Erminie to a good house Oct. 21. He, She, Him and Her 24, fair audience. All American Stars 25, large audience; first-class performance.—Pat Rooney in Pat's Wardrobe 28; house large and audience well pleased.

NEWCASTLE.—OPERA HOUSE: Rice's World's Fair Minstrels gave a poor performance to fair business Oct. 25. American Star Specialty co. pleased a fair-sized audience 27. Primrose & West's Minstrels gave entire satisfaction to S. R. O. 28.

YORK.—OPERA HOUSE: Lillian Kennedy in Casey's Troubles Oct. 18 to a large audience.

BELLEFONTE.—GARMAN'S OPERA HOUSE: Hearts of New York had a fair house Oct. 23. Kittie Rhoades Comedy co. opened 27 to a packed house.

ALLENTOWN.—MUSIC HALL: Despite the very inclement weather a large audience attended Lewis Morrison's Faust Oct. 23. Lotta 23 in a double bill to good business.

LOCK HAVEN.—OPERA HOUSE: The Lyceum Theatre co. Oct. 24, 25 to deservedly small houses. Kindergarten 28 to a large and well pleased audience.

TAMAQUA.—ALLEN'S OPERA HOUSE: Reeve's Operatic Burlesque Faust co. Oct. 21 to large business. M. A. Scanlan in Neil Agrah 28; small house.

MAUCH CHUNK.—OPERA HOUSE: Bootles' Baby Oct. 23; fair business. M. A. Scanlan in Neil Agrah 25; very poor performance to good business.

NORRISTOWN.—MUSIC HALL: Dan Mason in A Clean Sweep Oct. 25 to good business.

MCKEESPORT.—WHITE'S OPERA HOUSE: The Irish Corporal Oct. 23; fair business. London Gaiety Girls to S. R. O. 25. Primrose and West's Minstrels gave a very clever performance to the capacity of the house at advanced prices 27.

OIL CITY.—OPERA HOUSE: The American Stars drew well, and gave an excellent performance Oct. 24. Pat Rooney co. 27 filled the house.

MILTON.—GRAND OPERA HOUSE: The Roberts-Sailer co. in Faust and Marguerite gave an excellent performance Oct. 25 to light business, though deserving better; co. very good. Two Old Cronies 28 to S. R. O.; largest house this season.

MARSHOV CITY.—OPERA HOUSE: Lotta in Musette Oct. 23; fair house. The Fugitive 27; fair house.

MEADVILLE.—ACADEMY OF MUSIC: Pat Rooney appeared in Pat's Wardrobe to a large and well-pleased audience Oct. 24. He, She, Him, Her, 27; fair house; rainy night.

BRADFORD.—WAGNER OPERA HOUSE: Pauline Hall in Erminie Oct. 24 attracted a large audience. Kellar mystified a good house 25. Rice's Corsair 27; good attendance.

SHAMOKIN.—G. A. R. OPERA HOUSE: Roberts-Sailer co. in Faust and Marguerite Oct. 24 to light business. Kindergarden co. Howell, and Gerbert) gave a very clever performance 25 to fair business.

WILLIAMSPORT.—ACADEMY OF MUSIC: Kittie Rhoades week of Oct. 20-25 to deservedly large business. Howell and Gebert's Kindergarten 27 to a good-sized but not the best pleased audience. Wills and Anderson's Two Old Cronies 24 to S. R. O.

BUTLER.—OPERA HOUSE: London Gaiety Girls Oct. 22; packed house; performance satisfactory. The Rajah 23; small house. Good co. Vreeland's Minstrels gave a fair performance to a good house 24. J. Z. Little's World's co. gave a satisfactory performance 25; scenery very fine. Rice's World's Fair Minstrels 27 to a disappointed audience. Our American Stars 28; small house.

READING.—ACADEMY OF MUSIC: Bootles' Baby Oct. 25 gave two performances to good business. Performance fair. Grab Bag drew a large house 24; performance good.——GRAND OPERA HOUSE: M. A. Scanlan in Neil Agrah 27 to large business. Hearts of New York 29 to a large and well pleased audience.

WILKESBARRE.—MUSIC HALL: Lewis Morrison in Faust Oct. 24, 25; good business.

BEAVER FALLS.—SIXTH AVENUE THEATRE: The Rajah Oct. 24; small audience. Joe J. Sullivan in Blackthorn 25; large house. Frank Jones in Our Country Cousin turned people away 26; very satisfactory performance. American All Star Specialty co. 29; business and co. both good.——OPERA HOUSE: Rice's Minstrels gave a fair performance to empty chairs 24.——ITEM: Charles E. Fleming, the author of Our Country Cousin, witnessed the performance from a box 28.

GIRARDVILLE.—PALACE THEATRE: Reeves' Operatic Faust to good business Oct. 23. Performance unsatisfactory.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE: Edgar Selden, the young Irish comedian, in Will o' the Wisp Oct 28 gave a pleasing performance. Paul Kauvar 29, 30 to fair houses.

PITTSTON.—MUSIC HALL: Faust Oct 24 to fair business. The Two Old Cronies 27 to a crowded house.

SITTASSING.—GRAND OPERA HOUSE: Roland Reed in The Woman Hater Oct. 28 pleased a very large audience.

TITUSVILLE.—OPERA HOUSE: He, She, Him, Her, Oct. 23 to fair business. Rice's Corsair 30, excellent business and satisfaction.

CARBONDALE.—OPERA HOUSE: John A. Stevens in Wife for Wife gave a first-class performance to a fair sized audience Oct. 25.

LANCASTER.—FULTON OPERA HOUSE: Margaret Mather presented Romeo and Juliet to a crowded house Oct. 24. Rhea, in Josephine, was well received by a large audience 25. Reeves' Operatic Burlesque co's. Faust 27; business good. Bootles' Baby did fairly well 29. Mestayer's Grab Bag had a large house 30.

BETHLEHEM.—OPERA HOUSE: Little Lord Fauntleroy did fair business and pleased the audience Oct. 24. Kerry Gow 25 to large and appreciative patronage. The Grab Bag 28 and Bootles' Baby 30 were both presented to slim audiences, but gave general satisfaction.

ASHLAND.—OPERA HOUSE: Kindergarden to fair business Oct. 24.

WARREN.—LIBRARY HALL: The Corsair Oct. 28; large and appreciative audience. Roland Reed in Lend Me Your Wife 30, fair house; very laughable comedy.

INDIANA.—LIBRARY HALL: New York Philharmonic Club Oct. 22 to a large house. Sawtelle Comedy co. 27-29 to light business.

HAZLETON.—BROAD STREET OPERA HOUSE: Bootles' Baby Oct. 27; small house. M. A. Scanlan in Neil Agrah to good business; audience well pleased.

POTTSTOWN.—OPERA HOUSE: Casey's Troubles to a large audience Oct. 25. The Fugitive 28; fair business; good co.

LANSFORD.—OPERA HOUSE: Bootles' Baby Oct. 24; small house and unsatisfactory performance.

HARRISBURG.—OPERA HOUSE: Casey's Troubles Oct. 27; very large business and well-pleased audience. Bootles Baby 28, small house; weak play and co. Lewis Morrison's Faust 29, 30 to fairly good business.

RHODE ISLAND.

PROVIDENCE.—THE GAIETY: The Blue and the Gray week of Oct. 27 to splendid business.

WOONSOCKET.—OPERA HOUSE: James B. Mackie in Grimes' Cellar Door Oct. 24 to a good house. C. E. Verner in Shamus O'Brien 28; small house.

NEWPORT.—NEWPORT OPERA HOUSE: Hands Across the Sea met with the favor of a full house Oct. 29. The entire company were called before the curtain at the close of fourth act. There was quite a delegation of naval men present. Grimes' Cellar Door, with Louise Sandford, amused a good house 31.

SOUTH CAROLINA.

CHARLESTON.—GRAND OPERA HOUSE: Kiralfy's Water Queen Oct. 26 and matinee to large houses. Sheffer and Blakely's Vaudevilles for four nights and matinee opened to a good house 29.——ACADEMY OF MUSIC: Effie Ellsler in Miss Manning and The Governess drew well 31-1

COLUMBIA.—GRAND OPERA HOUSE: Colored Aristocracy Oct. 20 to a top-heavy house. The Bell Novelty co. 21-27 to fair business.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE: Choate's Dramatic co. opened a week's engagement Oct. 26 to S. R. O.

TENNESSEE.

KNOXVILLE.—STAIR'S THEATRE: The Jarbeau Comedy co. Oct. 25 and matinee to splendid business.

CHATTANOOGA.—NEW OPERA HOUSE: Milton Nobles co. in From Sire to Son Oct. 24 to a crowded house, and gave an excellent performance. Vernona Jarbeau 27; large audience.

MEMPHIS.—GRAND OPERA: Robert Mantell closed a very successful week's engagement Oct. 25. Sol Smith Russell opened to a good house 27 for three nights in A Poor Relation.

NASHVILLE.—THE VENDOME: Under the Gaslight was well presented Oct. 21-25, but drew only fair houses. The Twelve Temptations opened 27 to a packed house.

TEXAS.

WACO.—GARLAND OPERA HOUSE: Will E. Burton in Tom Sawyer Oct. 20 to poor business. Lizzie Evans in Fogg's Ferry 21, good house. Jim Bowie, or The Siege of the Alamo, to good business 23; very poor play and support. The co. is mostly composed of amateurs.

FORT WORTH.—GREENWALL'S OPERA HOUSE: Jim the Penman drew an audience Oct. 23 that tested the seating capacity of the lower floors of the house. Lizzie Evans in Fogg's Ferry and Buckeye 24, 25 to good business.

DALLAS.—OPERA HOUSE: Oscar Sisson in Wild Oats did a very good business Oct. 20, 21. Lizzie Evans presented Fogg's Ferry 22 to S. R. O. Jim the Penman 24, 25; big business.

HILLSBORO.—ROSE'S NEW OPERA HOUSE: Sisson's Musical Comedy co. in Wild Oats to S. R. O. Oct. 25.

TYLER.—GRAND OPERA HOUSE: Cleveland's Magnificent Minstrels Oct. 22 to a full house. Good show. John Dillon in State's Attorney 23; small house. Bluebeard, Jr., 25 to a crowded house.

AUSTIN.—MILLETT'S OPERA HOUSE: Jim the Penman drew a good house Oct. 20. Lights and Shadows 27; fair house.

TEXARKANA.—GIDD'S OPERA HOUSE: Annie Burton Oct. 24, 25, good business. Bluebeard, Jr., 26; satisfactory business.

SAN ANTONIO.—GRAND OPERA HOUSE: Lizzie Evans, supported by a good co., Oct. 19, 20 to good business; Lights and Shadows 25, 26 also to good business.

GALVESTON.—TREADWAY OPERA HOUSE: Lights and Shadows Oct. 20, 21 was not favored with large attendance. Amy Lee 22, 23, in The Clipper gave a highly pleasing performance. Business, though, was scarcely satisfactory. Soap Bubble 23 met with but an indifferent reception.

SHERMAN.—OPERA HOUSE: Cleveland's Minstrels Oct. 21 to a good house. Frank Beard to S. R. O. 22. Three Fast Men to a small house 25.

HILLSBORO.—ROSE'S OPERA HOUSE: Annie Burton in Dad's Girl to a large and well pleased audience Oct. 27.

TEMPLE.—BIJOU OPERA HOUSE: Richards and Pringle's Georgia Minstrels Oct. 23 to the large.st audience ever seen in this house. Performance gave general satisfaction.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: A Brass Monkey had good houses Oct. 20-22. The Rogue and Lansing Comedy co. presented Tom's Vacation 23 to a light house.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE: Boston Symphony Orchestral Club filled the house Oct. 27.

VIRGINIA.

NORFOLK.—OPERA HOUSE: Violette Mascotte in The Corker Oct. 23-25; large houses.——ACADEMY OF MUSIC: Effie Ellsler in Miss Manning and The Governess deserved much better patronage than she received 24, 25. Marie Greenwood Opera co. in Boccaccio and The Hermit to fairly good houses 27, 28, but neither performance was up to the average.

PETERSBURG.—ACADEMY OF MUSIC: Paul Kauvar to a large and delighted audience Oct. 22. Lotus Glee Club 24; fair business.

DANVILLE.—ACADEMY OF MUSIC: Baldwin Melville co. to fair houses Oct. 23-25; Sheffer and Blakely's Vaudeville co. to a good house 27.

LYNCHBURG.—LYNCHBURG OPERA HOUSE: A Fair Rebel Oct. 21; large audience. Rose Osborne in Satan 28; small audience.

ROANOKE.—OPERA HOUSE: The Marie Greenwood Opera co. finished a very successful four nights' engagement Oct. 21, the receipts reaching nearly $1,500. Rose Osborne presented Satan 23 to a good house.

RICHMOND.—ACADEMY OF MUSIC: Paul Kauvar Oct. 22-25; good houses. Greenwood Opera co. opened a three nights' engagement 20 to a good house.——THEATRE: Rose Osborne in Satan 24, 25; small houses. Richard Golden in Old Jed Prouty 27-29; good houses.

WASHINGTON.

TACOMA.—TACOMA THEATRE: The Stowaway to immense houses Oct. 24, 25, giving fair satisfaction.——VARIETY: The business at the variety theatres continues good.

SEATTLE.—OPERA HOUSE: The Stowaway Oct. 20, 21 to light business. Clara Morris 23-25 to excellent business.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE: Baldwin Comedy co. Oct. 21-25, at popular prices to packed houses. Roland Reed 27 in The Woman Hater, delighted a crowded house. Tony Farrell 28, 29 in The Irish Corporal; good co. and play but poor business; very inclement weather. GRAND OPERA HOUSE: James Owen O'Conor 27-29 in Hamlet.

WISCONSIN.

MILWAUKEE.—DAVIDSON THEATRE: The Charity Ball played a most successful engagement Oct. 24-26, the house being crowded at each performance. The play and players gave unqualified satisfaction. Boyd Putnam, Henry Herman and Thomas H. Burns are a trio of excellent actors. Ruth Carpenter is painstaking and conscientious in her work, but lacks force. Ethel Greybrooke was excellent as Mrs. De Peyster. Emma Abbott Opera co. for three nights, beginning 27 to small attendance. The small attendance at these performances was not on account of any fault to be found with the co., but from the fact that grand opera has been served to Milwaukee people continuously ever since last June and theatregoers here are surfeited with it.——ACADEMY: Jane Coombs opened 26 in Bleak House; business was very light, and neither the piece nor co. gave satisfaction.——BIJOU: McCarthy's Mishaps 26 to large houses. This piece was seen at the house last season and gave good satisfaction. The co. remains about the same except that Charles E. Gorman plays Mulligan in place of W. F. Carroll.——STANDARD: Streets of New York week of 26 to fair business.

MADISON.—FULLER OPERA HOUSE: The Boy Tramp Oct. 22; small house; Augustin Neuville is a capable comedian and made a hit. The piece was well staged. Jane Coombs in Bleak House to fair business 24, giving the best of satisfaction.

BELOIT.—GOODWIN'S OPERA HOUSE: Shepard's Minstrels Oct. 22; fair house. Gilmore's Band 23; good house. Brown's Theatre co. opened a week's engagement 27 to fair business at reduced prices.

ASHLAND.—GRAND OPERA HOUSE: Lyon and Bover's Kindergarten Oct. 22-26; good business.

LA CROSSE.—LA CROSSE THEATRE: Jane Coombs in The Dressmaker drew a large audience Oct. 22. Around the World in Eighty Days had a big house 28.

WATERTOWN.—TURNER OPERA HOUSE: The Boy Tramp Oct 27 to good business.

CANADA.

CHATHAM.—GRAND OPERA HOUSE: Two Chums Oct. 28 to fair business.

WINNIPEG.—PRINCESS' OPERA HOUSE: Becker Family Oct. 21; full house. Mrs. Abbott, the Georgia Wonder, 24, 25; crowded houses.

STRATFORD.—OPERA HOUSE: Agatha Singleton co. to good business week of Oct. 20.

LONDON.—GRAND OPERA HOUSE: Rosina Vokes and her excellent co. in a triple bill, all of which were new to this city, played to their usual good business Oct. 27. Gorman Brothers' Minstrels 20 to a large house. George Brunton, tenor of this troupe, met with a very cordial reception, this city being his home.

HAMILTON.—GRAND OPERA HOUSE: Old Chums to fairly good business Oct. 21, 22. Rosina Vokes to large and appreciative audiences 28, 29.

TORONTO.—ACADEMY OF MUSIC: Mme. Janauschek week of Oct. 27 in repertoire. James O'Neill in The Dead Heart week of 3-8.——GRAND OPERA HOUSE: Rosina Vokes 25 to satisfactory business. The Little Tycoon week of 27. E. A. McDowell co. week of 3-8.——TORONTO OPERA HOUSE: Fabio Romani did a good business week ending 25. The Dear Irish Boy week of 27.

ST. THOMAS.—OPERA HOUSE: Agatha Singleton co. Oct. 27 to fair houses. The best plays of the week's repertoire were The Vagabond and Enchred. The singing and dancing of Little Fern were very good.

MONTREAL.—ACADEMY OF MUSIC: E. A. McDowell Comedy co. in The Balloon and Magistrate to good business week of Oct. 27-1.——THEATRE ROYAL: Marguerite Fish in Erma the Elf to fair business week of 27.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AROUND THE WORLD IN EIGHTY DAYS (Fleming's): St. Louis, Mo., Nov. 3-8.
ALONE IN LONDON: Kansas City, Mo., Nov. 3-8.
AGNES HERNDON: Columbus, O., Nov. 3-8.
A WINNING HAND: Providence, R. I., Nov. 3-8.
AGATHA SINGLETON: Sarnia, Ont., Nov. 3-8, Wauseon, O., 10-12, Bryan 13-15, Delphos 17, Van Wert 18, 19, Rochester, Ind., 20, Valparaise 21.
APPLE ORCHARD FARM: Worcester, Mass., Nov. 3-8, Portland, Me., 10-12.
AFTER DARK (W. A. Brady's): St. Louis, Mo., Nov. 3-8, Chicago, Ill., 10-25.
ADELE FROST: Kingston, Can., Nov. 3, Toronto 6, Peterboro 7, Lindsay 8, Hamilton 10, St. Catharines 11, Niagara Falls, N.Y., 12, Buffalo 13-15, Rochester 17-19, Toronto, Can., 20-22.
A STRAIGHT TIP: Detroit, Mich., Nov. 3-5, Indianapolis, Ind., 6-8, St. Louis, Mo., 10-15, Chicago, Ill., 17-22.
ALVIN JOSLIN: Fort Madison, Ind., Nov. 5, Monmouth, Ill., 6, Galesburg 7, La Salle 8.
ARIZONA JOE: San Jose, Cal., Nov. 3-8.
AIDELE PAYE: Alton, Ill., Nov. 5, Chippewa Falls, Wis., 6, Eau Claire 7, Wausau 11, Appleton 12, Sheboygan 13, Fond du Lac 14, 15, Dubuque, Ia., 17.
ADA GRAY: Plainfield, N. J., Nov. 3-5, Wilmington, Del., 6-8, Brooklyn, N. Y., 10-15.
ALONE IN A GREAT CITY: Canastota, N. Y., Nov. 5, Clyde 6, Cortland 7, Horner 8, Albion 10, Medina 11, Tonawanda 12.
A SOCIAL SESSION: Wilkesbarre, Pa., Nov. 7, Williamsport 8, Altoona 12, Greensburg 13, Uniontown 14, McKeesport 15.
AMY LEE: Mobile, Ala., Nov. 10, Pensacola, Fla., 11, Thomasville, Ga., 12, Jacksonville, Fla., 13, Savannah, Ga., 14, 15.
ADELAIDE MOORE: Chicago, Ill., Nov. 2-8, Cincinnati, O., 10-15.
A CLEAN SWEEP: Philadelphia Nov. 1-8, Washington, D. C., 10-15.
ANNIE PIXLEY: Johnstown N. Y., Nov. 5, Syracuse 6, Jamestown 7, Meadville, Pa., 8, Warren 10, Youngstown, O., 11, Toledo 12, Detroit, Mich., 13-15, Toronto, Can., 17-22.
ANNIE WARD THEAYNY: N. Y. city Nov. 3-8.
A ROYAL PAIR: Boston Nov. 3-8.
AROUND THE WORLD IN EIGHTY DAYS (Kiralfy's): Chicago Nov. 3-8
AUNT JACK: Cincinnati, O., Nov. 3-8.
AN IRISHMAN'S LOVE: St. Paul, Minn., Nov. 2-4, Minneapolis 10-12.
AILEEN BENEDICT: Goshen, Ind., Nov. 5, Pullman, Ill., 6, Aurora 7, Ottawa 8, La Salle 10, Moline 11, Monmouth 12, Canton 13, Pekin 14, Bloomington 15.
AN IRISH ARAB: Brooklyn, N. Y., Nov. 3-8, Providence, R. I., 10-15, Philadelphia, Pa., 17-22.
ALL THE COMFORTS OF HOME: Albany, N. Y., Nov. 4-6, Hartford, Conn., 7-8, Philadelphia, Pa., 10-22.
A TEXAS STEER: Boston, Mass., Oct. 27-Nov. 8, N. Y. city 10—indefinite.
A TRIP TO CHINATOWN: Denver, Col., Nov. 3-8, Wichita, Kans., 9, 10, Arkansas City 12, Winfield 13, Topeka 14, Lawrence 15, Kansas City, Mo., 17-22, Sedalia 24.
A FAIR REBEL: Gadsden, Ala., Nov. 5, Cairo, Ill., 8, Paducah, Ky., 10.
A LEGAL WRONG: Ocala, Fla., Nov. 5.
BOTTOM OF THE SEA: Pittsburg, Pa., Nov. 3-8, New York city 10-15.
BOOTH-BARRETT: Baltimore, Md., Nov. 3-15, Philadelphia 17-29.
BALDWIN THEATRE: Norfolk, Va., Nov. 3-8.
BRAVING THE WORLD: Mitchell, Ind., Nov. 5, Washington 6, Vincennes 7, Evansville 8.
BLUE JEANS: N. Y. city Oct. 6—indefinite.
BLUEBEARD, JR.: San Antonio, Tex., Nov. 3-5, Austin 6-7, Bonham 8, Houston 10, 11, Galveston 14, 15.
BATES-TENNY: Mahanoy City, Pa., Nov. 6-8, Girardville 10-12, Mauch Chunk 13-15.
BALDWIN COMEDY: Harrisburg, Pa., Nov. 3-8, Norristown 10-15.
BRASS DONKEY: San Francisco Oct. 27-Nov. 8, Oakland 9-11, San Jose 12, Stockton 13, Sacramento 14, 15, Portland, Ore., 17-22.
BALDWIN-MELVILLE: Port Huron, Mich., Nov. 3-8, Jackson 10-15.
BLACKTHORN: Wheeling, W. Va., Nov. 5, Butler, Pa., 6, Canton, O., 7, Martin's Ferry 8, Columbus 10-15.
BARREL OF MONEY: Bloomington, Ill., Nov. 6, Peoria 7, Moline 8, Davenport, Ia., 9, Dubuque 10, Waterloo 12, Cedar Rapids 12, Marshalltown 13, Des Moines 14, 15, Omaha, Neb., 16-18.
BUNCH OF KEYS (Bothner's): St. Louis, Mo., Nov. 3-8.
BLUE AND GRAY: Taunton, Mass., Nov. 5, New Bedford 6, Newport, R. I., 7, Fall River, Mass., 8, Washington, D. C., 10-15, Pittsburg, Pa., 17-22.
BENNETT COMEDY: Westchester, Pa., 3-8.
BOOTLES' BABY: Hagerstown, Md., Nov. 5, Martinsburg, W. Va., 6, McKeesport, Pa., 7, 8, Parkersburg, W. Va., 10, 11, Trenton, O., 12, 13, Huntington, W. Va., 14, Charleston 15.
CANUCK: Chicago, Ill., Nov. 2-8, St. Louis Mo. 10-15.
CHARLES HALL: Waterloo, Ia., Nov. 5, Eldora 6, Marshalltown 7, Grinnell 8, Oskaloosa 10, Albia 11, Creston 12, Atlantic 13, Council Bluffs 14, 15.
CLARA MORRIS: San Jose, Cal. Nov. 5, Oakland 6, 7, Santa Rosa, 8, San Francisco 9-22.
COUNTY FAIR (Jefferson): Columbus, O., Nov. 3-8, Detroit, Mich., 10-15, Albany N. Y., 17-22.
CITY DIRECTORY: Philadelphia Nov. 10-15.
CASEY'S TROUBLES: Mauch Chunk, Pa., Nov. 5, Milton 6, Lock Haven 21, Clearfield 12, Huntingdon 13, Hollidaysburgh 14, Tyrone 15, Altoona 17, Greensburg 18.
CARRIE ANDERSON: Guthrie Centre, Ia., Nov. 5-8, Jefferson 10-12.
CRAZY LOU: Fayetteville, N. Y., Nov. 5, Sherburne 6, Smyrna 7, Waterville 8.
CHARLES E. VERNER: New Bedford, Mass., Nov. 5, Newport, R. I., 6, Westerly 7, New London 8, New Haven 10, 11, Winsted 12, Torrington 13, Bristol 14, Danbury 15, N. Y. city 17-22.
CORA TANNER: Brooklyn, N. Y., Nov. 3-8, Brooklyn, E. D., 10-15, Jersey City, N. J., 17-22.
CRYSTAL SLIPPER: Denver, Col., Nov. 3-8.
COLD DAYS: Cleveland, O., Nov. 3-8, Ravenna 10, Canton 11, Salem 12, Butler, Pa., 14, Tarentum 15, Kittaning 17, Scottsdale 18, Wellsville, O., 19, Cambridge 22.
C. A. GARDNER: Oskaloosa, Ia., Nov. 5, Des Moines

6, Plattsmouth, Neb., 8, Leavenworth, Kans., 12, Topeka 13, St. Joseph, Mo., 14, 15, Newton, Kans., 15, Wichita 18, Arkansas City 17.
CARRIE LAMONT: Van Buren, Ark., Nov. 5, Fort Smith 6, Paris, Tex., 7, Dennison 8.
CHARLES T. ELLIS: Penn Yan, N. Y., Nov. 5, Lyons 6, Syracuse 10-12, Rochester 13-15, Tyrone, Pa., 17, Altoona 18, Norristown 19.
COUNTY FAIR (Neil Burgess): New York city, Sept. 8—indefinite.
DOWLING-HASSON: N. Y. city Nov. 3-8, Brooklyn 10-15.
DANIEL SULLY: Brooklyn, N. Y., Oct. 27-Nov. 8, Troy 10-12, Syracuse 13-15, Toronto, Can., 17-22.
DAN A. KELLY: Philadelphia, Pa., Nov. 10-15.
DEVIL'S MINE: Beaver Falls, Pa., Nov. 5, Washington, O., 7, Columbus, Ind., 8, St. Louis, Mo., 10-15, Chicago, Ill., 17-22.
DARK SECRET: Boston, Mass., Nov. 3-8, Lynn 10-12.
DEAR IRISH BOY: London, Can., Nov. 4, 5, Brantford 6, Hamilton 7, St. Catharines 8.
DR. BILL: N. Y. city Sept. 29—indefinite.
ETTA REED: Lancaster, Ky., Nov. 3-8.
EDWIN STUART: Freeport, Ill., Nov. 3-8, Rock Island 10-15.
EVANGELINE: Williamsport, Pa., Nov. 5, Shenandoah 6, Lancaster 7, Morristown 8, Philadelphia 10-15.
EAGLE'S NEST: Mt. Vernon, N. Y., Oct. 5, Yonkers 6, Sing Sing 7, Matteawan 8, Schenectady 10, Saratoga 11, Bennington, Vt., 12, Greenfield, Mass., 13, Florence 14, Pittsfield 15, Brattleboro, Vt., 17, Bellows Falls 18.
EVA MOUNTFORD: Kansas City, Mo., Nov. 2-8.
EFFIE ELLSLER: Macon, Ga., Nov. 5, Atlanta 6-8, Birmingham, Ala., 10-12, Pensacola, Fla., 13, Mobile, Ala., 14, 15, Meridian, Miss., 17, Vicksburg 18, Greenville 19, Pine Bluff, Ark., 20.
EDGAR SELDEN: Middletown, N. Y., Nov. 5, Troy 6.
ERMA, THE ELF: Toronto, Can., Nov. 3-8, Buffalo, N. Y., 10-15.
EDWARD HARRIGAN: Philadelphia, Nov. 3-8.
E. A. McDOWELL: Toronto, Can., Nov. 3-8, Port Arthur 10-15.
FAST MAIL: Birmingham, Ala., Nov. 5, 6, Gadsden 8, Chattanooga, Tenn., 10, Atlanta, Ga., 11, Huntsville, Ala., 12, Pulaski, Tenn., 13, Columbus 14, Gallatin 15, Russellville, Ky., 17, Clarksville, Tenn., 18, Murfreesboro 19.
FRANK LINDON: New Orleans, La., Nov. 2-8.
FROST AND FANSHAWE: Greenwich, N. Y., Nov. 3-8.
FLOY CROWELL: Boston, Mass., Nov. 3-8, Fitchburg 10-15.
FRANCESCA REDDING: Oswego, N.Y., Nov. 3-8.
FRANK MAYO: Paducah, Ky., Nov. 5, Owensboro 6, Evansville, Ind., 7, Terre Haute 8, Richmond 10, Dayton, O., 11, Chillicothe 12, Circleville 13, Troy 14, Urbana 15.
FRANK DAVIDSON: Petrolia, Pa., Nov. 5.
FERGUSON AND MACK: Chicago, Ill., Nov. 2-8, Danville 10, Decatur 11, Springfield 12, Bloomington 13, Peoria 14, Davenport, Ia., 15, Sterling, Ill., 17, Rockford 18, Elgin 19, Racine, Wis., 20, Beloit 21, Madison 22.
FORT DONELSON: Springfield, O., Nov. 5, 6, Anderson, Ind., 7, Kendallville 8.
FAIRIES WELL: Hope, Ark., Nov. 5, Hot Springs 6, Little Rock 7, Helena 8, Memphis, Tenn., 10-15, Cairo, Ill., 17, Paducah, Ky., 18, Vincennes, Ind., 19.
FRANK DANIELS: Kansas City, Mo., Nov. 3-8, Denver, Col., 10-15.
FAT MEN'S CLUB: Binghamton, N. Y., Nov. 5, Susquehanna 6, Carbondale 7, Wilkesbarre 8, N. Y. city 10-15.
FANTASMA (Hanlon): Burlington, Ia., Nov. 5, 6, Hannibal, Mo., 7, 8, Quincy, Ill., 10-11, Galesburg 12, 13, Freeport 14, 15.
FANNY DAVENPORT: Bridgeport, Conn., Nov. 5, Portland, Me., 14, 15, Bangor 17, 18, Lewistown 19, Amesbury, Mass., 20, Manchester, N. H., 21, Lowell, Mass., 22.
GREAT METROPOLIS (Brady and Welty's): New Orleans, La., Nov. 3-8.
GRAB BAG: Philadelphia Nov. 3-8.
GO-WON-GO MOHAWK: Pottstown, Pa., Nov. 6, Lansford 8, Mauch Chunk 10, Hazleton 11, Lehighton 12, Carbondale 13, Binghamton, N. Y., 14, 15, Elmira 17, Corning 18, Hornellsville 19.
GREAT METROPOLIS (Klaw and Erlanger's): Pittsburg, Pa., Nov. 3-8, N. Y. city 10-15.
GILBERT-HUNTLEY: Lake Charles, La., Nov. 5, Orange, Tex., 6-8.
GAIETY THEATRE: Hamburg, Ia., Nov. 3-8.
GERMAN LILLIPUTIANS: Boston Nov. 3-8.
GRIMES' CELLAR DOOR: Concord, N. H., Nov. 5, Newburyport, Mass., 6, Amesbury 7, Marlboro 8, Lawrence 10, Chelsea 11, Gloucester 12, Portsmouth, N. H., 13, Manchester 14, Exeter 15.
GRACE GORDON: Lawrenceburg, Ind., Nov. 3-8.
GUILTY WITHOUT CRIME: Minneapolis, Minn., Nov. 3-8, Eau Claire, Wis., 10, Stillwater, Minn., 11, Dubuque, Ia., 12, Rockford, Ill., 14, Janesville, Wis., 15, Grand Rapids, Mich., 17-22.
GRAY STEPHENS: Milwaukee, Wis., Nov. 3-8.
GRISMER-DAVIES: Butte City, Mont., Nov. 3-8, Anaconda 10, Pocatello, Idaho, 11, Logan, Utah, 12, Salt Lake 13-15, Payson 17, Springville 18, 19, Provo 20, 21, Ogden 22.
GOOD OLD TIMES: N. Y. city Nov. 3-8, Philadelphia 10-15.
HELD BY THE ENEMY: Chattanooga, Tenn., Nov. 5, Knoxville 6, Fort Payne, Ala., 7, Decatur 8, Montgomery 10, 11, Columbus, Ga., 12, 13, Macon 14, Augusta 15, Athens 17, Atlanta 18, Anniston, Ala., 19, Birmingham 20.
HE, SHE, HIM, HER: Sparta, Wis., Nov. 5, La Crosse 6, Winona 7, Red Wing 8, Minneapolis, Minn., 10-15.
HOLDEN COMEDY: Logansport, Ind., Nov. 3-8.
HENDRIK HUDSON: N. Y. city Oct. 27-Nov. 8, Chicago, Ill., 10-22.
HARDIE AND VON LEER: Philadelphia, Pa., Nov. 3-8.
HILARITY (Charles A. Loder): Elkhart, Ind., Nov. 5, So. Bend 6, Kalamazoo, Mich., 7, Battle Creek 8, Hillsdale 10, Adrian 11, Tecumseh 12, North Baltimore, O., 13, Marion 14, Newark 15.
H. E. DIXEY: Lawrence, Kans., Nov. 5, Leavenworth 6, St. Joseph, Mo., 7, 8, Kansas City 10-15, Atchison, Kans., 17, Lincoln, Neb., 18, Omaha 19-22.
HONEST HEARTS AND WILLING HANDS: Brooklyn, N. Y., Nov. 3-8.
HANDS ACROSS THE SEA: Lawrence, Mass., Nov. 7, 8.
HETTIE BERNARD CHASE: Athens, Ga., Nov. 5, 6, Rome 7, Anniston, Ala., 8, Gainesville, Ga., 10, 11.
HENRY DICKSON'S "90": Philadelphia Nov. 3-8, Brooklyn, N. Y., 10-15, Bridgeport, Conn., 17, 18, New Haven 19, 20, Hartford 21, 22.
HOWARTH'S HIBERNICA: Towanda, Pa., Nov. 6, Tunkhannock 7, Pleasant Valley 8, Providence 10, Germaine 11.
HEARTS OF NEW YORK: Washington, D. C., Nov. 3-8, Philadelphia 10-15, Paterson, N. J., 17-19.
ISABEL MORRIS: Meriden, Conn., Nov. 5, Hartford 6, New Haven 7, 8, Rondout, N. Y., 10, Utica 11, 12, Buffalo 13-15, Elmira 17, Binghamton 18.
IRISH CORPORAL: Tarentum, Pa., Nov. 5, Sharon 6, Sharpsville 7, Mercer 8, Union City 10, Corry 12, East Salamanca, N. Y., 13, Dunkirk 14, Tonawanda 15.
IVY LEAF: Matteawan, N. Y., Nov. 5, Newburg 6, Poughkeepsie 7, Kingston 8, Elizabeth, N. J., 10, Easton, Pa., 11, Bethlehem 12, Trenton, N. J., 13, Wilmington, Del., 14, 15.
INSHAVOGUE: Cincinnati, O., Nov. 3-8.
IRISH LUCK: Baltimore, Md., Nov. 3-8, Newark, N. J., 10-15.
IDA VAN CORTLAND: Adrian, Mich., Nov. 5, Chatham, Ont., 10-15.
JOSEPHINE CAMERON: Lynn, Mass., Nov. 5, Beverly 6, Milford 7, Plymouth 8.
JANE COOMBS: Iron Mountain, Mich., Nov. 5, Rhinelander, Wis., 6, Hurley 7, Ashland 8, Brainerd, Minn., 10, St. Cloud 11, Sauk Centre 12, Fergus Falls 13, Fargo, Dak., 14, 15, Livingston 17.
JAMES O'NEILL: Toronto, Can., Nov. 3-8, Albany, N. Y., 10-12, Troy 13-15.
JEFFERSON-FLORENCE: N. Y. city Oct. [illegible]-Nov. [illegible], Boston, Mass., 17-22.
JANAUSCHEK: Bay City, Mich., Nov. 5, Grand Rapids 6, Muskegon 7.
J. H. WALLICK: Indianapolis, Ind., Nov. 3-8, Toledo, O., 10-12, Detroit, Mich., 13-15.
J. K. EMMET: Cincinnati, O., Nov. 3-8, Detroit, Mich., 10-12, Buffalo, N. Y., 13-15, Rochester [illegible], Syracuse 20-22.
JOSIE MILLS: Belleville, Can., Nov. [illegible]
JAMES OWEN O'CONOR: Parkersburg, W. Va., Nov. 5, Pomeroy, O., [illegible], Hamilton [illegible]
JOSEPH MURPHY: [illegible] Pa., [illegible] Erie [illegible] Niagara Falls [illegible]

Can., 10-15, East Saginaw, Mich., 17, 18, Bay City 19, Flint 20, Grand Rapids 21, Ann Arbor 22.
KINDERGARTEN (Lyon and Bover): Minneapolis, Minn., Nov. 10-15, Hastings 17, Red Wing 18, Wabasha 19.
KATIE ROONEY: Philadelphia, Pa., Nov. 3-8, Reading 10.
KENNEDY AND WILLIAMS: Lawrence, Mass., Nov. 5, New Haven, Conn., 6-8.
KATIE EMMETT: Youngstown, O., Nov. 5, Newcastle, Pa., 6, Oil City 7, Erie 8, Titusville 10, Butler 11, Steubenville, O., 12, Wheeling, W. Va., 13-15, Washington, Pa., 17, McKeesport 18.
KAJANKA: Cleveland, O., Nov. 3-8, Pittsburg, Pa., 10-15, Baltimore, Md., 17-22.
KINDERGARTEN (Howell and Gebert): Danville, Pa., Nov. 5, Nanticoke 6, Pittston 7, Archibald 10, Carbondale 11, Honesdale 12, Port Jervis, N. Y., 13, Middletown 14, Newburg 15, Kingston 17, Cohoes 18, Amsterdam 19, Ballston Spa 20.
KATE CLAXTON: Providence, R. I., Nov. 3-8.
LIMITED MAIL: Harrisburg, Pa., Nov. 5, Reading 6, 7, York 8, Baltimore, Md., 10-15.
LIZZIE EVANS: Tuskaloosa, Ala., Nov. 6, Montgomery 7, 8, Columbus, Ga., 10, 11, Atlanta 12, 13, Columbus 14, Americus 15, Jacksonville, Fla., 17, 18, Charleston, S. C., 19, 20, Augusta, Ga., 21, Macon 22.
LOTTA: Philadelphia Oct. 27-Nov. 8, Washington, D. C., 10-15.
LYONS COMEDY: Versailles, Ky., Nov. 3-8.
LITTLE LORD FAUNTLEROY: Milwaukee, Wis., Nov. 6-8.
LOUIS JAMES: Warren, O., Nov. 5, Youngstown 6, Mansfield 7, Fort Wayne, Ind., 8, Chicago, Ill., 9-15, Grand Rapids, Mich., 17-19.
LOST IN NEW YORK: Memphis, Tenn., Nov. 3-8, Little Rock, Ark., 10, 11, Hot Springs 12, 13, Shreveport, La., 14, Marshall, Tex., 15, 16, Fort Worth 17, 18, Dallas 19, 20, Waco 21, 22.
LITTLE TRIXIE: Allegheny City, Pa., Nov. 3-8.
LITTLE NUGGET: Gallatin, Tenn., Nov. 5, Murfreesboro 6, Shelbyville 7, Chattanooga 8.
LIFE IN THE METROPOLIS: Millville, N. J., Nov. 11, Burlington 12, Phoenixville, Pa., 13, Coatsville 14, York 15, Annapolis, Md., 17, Alexandria, Va., 18, Waynesburg 19.
LOST IN LONDON: Cobleskill, N. Y., Nov. 5, Oneonta 6, Norwich 7, Delphi 8, Middletown 10, Goshen 11, Rondout 12, Newburg 13, Hudson 14, Saugerties 15.
LILLIAN LEWIS: Fort Worth, Tex., Nov. 5, Dallas 6.
LIGHTS AND SHADOWS: Corsicana, Tex., Nov. 5, Tyler 6, Waco 7, 8, Bryan 10, Palestine 11, Shreveport, La., 12, Marshall, Tex., 13, Mackinney 14, Sherman 15, Greenville 17, Texarkana 18.
LEWIS MORRISON: Washington, D. C., Nov. 3-8, Easton, Pa., 10, Poughkeepsie, N. Y., 11, Kingston 12, Albany 13-15, Troy 17-19, Syracuse 20-22.
LYCEUM THEATRE (Frohman's): Brooklyn, N. Y., Oct. 27-Nov. 8.
LATER ON: N. Y. city, Nov. 3-8, Philadelphia 10-15.
M. A. SCANLAN: Mt. Carmel, Pa., Nov. 5, Sunbury 6, Bloomsburg 7, Nanticoke 8, Plymouth 10.
MY JACK (Walter Sanford's): Jersey City, N. J., Nov. 3-8.
MATTIE VICKERS: Little Rock, Ark., Nov. 5, Hope 6, Texarkana 7, Marshall, Tex., 8, Shreveport, La., 10, Monroe, Miss., 11, Vicksburg 12, Port Gibson 13, Natchez 14, Baton Rouge, La., 15, New Orleans 16-22.
McGINTY'S TROUBLES: Beloit, Wis., Nov. 5, Belvidere 7, Mt. Carmel 8.
MAGGIE MITCHELL: Bethlehem, Pa., Nov. 7, Easton 8, Brooklyn, E. D., 10-15, Philadelphia 17-22.
MAY HENDERSON: Oneida, N. Y., Nov. 5, Ilion 6-8.
MRS. LESLIE CARTER: N. Y. city Nov. 10—indefinite.
MONEY MAD: Philadelphia Nov. 3-8, Brooklyn, N. Y., 10-15, Washington, D. C., 17-22.
MACLEAN-PRESCOTT: Texarkana, Tex., Nov. 5, Paris 6, Bonham 7, Sherman 8, Dennison 10, Dallas 11, 12, Ft. Worth 13, Waco 14, 15, Temple 17, Brenham 18, Austin 19, 20, San Antonio 22.
MIDNIGHT CALL (Patrice): Chicago, Ill., Nov. 2-15.
MIDNIGHT BELL: Leavenworth, Kan., Nov. 5, Topeka 6, Atchison 7, Lincoln, Neb., 8, Omaha 10-12, Council Bluffs 13, Sioux City 14-15, St. Paul, Minn., 17-19, Minneapolis 20-22.
MARLANDE CLARKE: Eufaula, Ala., Nov. 5, Meridian, Miss., 6, Vicksburg 7, New Orleans, La., 9-15.
MAURICE BARRYMORE: N. Y. city Oct. 27—indefinite.
MELVILLE SISTERS: Massillon, O., Nov. 3-8.
MAUDE GRANGER: Hutchinson, Kas., Nov. 5, Emporium 6, Topeka 7, 8.
MAUDE BANKS: Amesbury, Mass., Nov. 5, Bath, Me., 6, Portland 7, 8.
MASTER AND MAN: St. Paul, Minn., Nov. 3-8, Des Moines, Ia., 10, 11.
MAUDE ATKINSON: Corinth, Miss., Nov. 5, 6, Florence, Ala., 7, 8.
MILTON NOBLES: Atlanta, Ga., Nov. 3-5, Savannah 6, Charleston, S. C., 7, 8, Columbus 10-15.
McKENNA'S FLIRTATION (Barry and Fay): Decatur, Ill., Nov. 6, Danville, Ind., 7, Terre Haute 8, Louisville, Ky., 10-12.
MASK OF LIFE: Hoboken, N. J., Nov. 3-5, Paterson 6-8.
MME. AND AUGUSTIN NEUVILLE: Minneapolis, Minn., Nov. 3-8, St. Paul 10-15, Chicago, Ill., 16-22.
MARIE WAINWRIGHT: Hartford, Conn., Nov. 4, 5, New Haven 6, Bridgeport 7, 8, Reading, Pa., 10, 11.
MR. BARNES OF NEW YORK (Frank W. Sanger): St. Louis, Mo., Nov. 3-8, Kansas City 10-15, Omaha, Neb., 16-19.
MARGARET MATHER: Newark, N. J., Nov. 3-8, Providence, R. I., 10-15, Brooklyn, E. D., 17-22.
MORA-WILLIAMS: Haverhill, Mass., Nov. 3-8.
MODERN DOMINOS: Columbus, Neb., Nov. 5, Central City 6, Grand Island 7, Hastings 8.
NATURAL GAS: Cincinnati, O., Nov. 3-8, Louisville, Ky., 10-15, Indianapolis, Ind., 17-22.
NAT C. GOODWIN: Racine, Wis., Nov. 6, Elgin, Ill., 7, Joliet 8, Rock Island 10, Peoria 11, Springfield 13, Terre Haute, Ind., 14, Evansville 15.
NEW YORK THEATRE (Hunt's): Staunton, Va., Nov. 3-8, Roanoke 10-15.
NOSS MUSICAL COMEDY: Bowling Green, Ky., Nov. 5, Clarksville, Tenn., 6, Hopkinsville, Ky., 7, Princeton 8, Paducah 10, Fulton 11, Union City, Tenn., 12, Brownsville, 13, Milan 14, Jackson 15.
N. S. WOOD: Buffalo, N. Y., Nov. 3-8.
NEW YORK COMEDY (W. C. Tirrill's): Sterling, Ill., Nov. 3-8, Bloomington 10-15.
NELLIE McHENRY: Decatur, Ill., Nov. 5, Springfield 6, Quincy 7, Keokuk, Ia., 8, St. Louis 9-15.
ONE OF THE FINEST: Chicago, Ill., Oct. 27-Nov. 15.
ONE OF THE BRAVEST: Lynn, Mass., Nov. 6-8.
OLIVER W. WREN: Marathon, N. Y., Nov. 5, Tully 6, Elbridge 7, Jordan 8, Weedsport 10, Groton 11, Dryden 12, Newark Valley 13, Wellsburgh 14, Troy, Pa., 15, Canton 17, Horseheads, N. Y., 18, Tioga 19, Lawrenceville 20.
OLD JED PROUTY: Lancaster, Pa., Nov. 5, Harrisburg 6, Reading 7.
OLIVER BYRON: Baltimore, Md., Nov. 3-8, Brooklyn, N. Y., 10-15.
OLD HOMESTEAD: Detroit, Mich., Nov. 3-8, Indianapolis, Ind., 10-12, Dayton 13, Lexington, Ky., 14, Frankfort 15, Columbus, Ind., 17, Terre Haute 18, Evansville 19, 20.
OUR GERMAN WARD: Rockland, Mass., Nov. 5, Clinton 6, Waltham, N. H., 8, Worcester, Mass., 10-15.
OFFICER [illegible]: Chicago Nov. 3-8.
PAT MALONEY: Somerset, Pa., Nov. 5, Blairsville 6, Saltsburg 7, Leesburg 8.
PAYMASTER: Philadelphia, Pa., Nov. 3-8.
PAUL ROSA: Huntsville, Ala., Nov. 5, Chattanooga, Tenn., 6, Knoxville 7, 8, Asheville, N. C., 10, Greenville, S. C., 11, Augusta, Ga., 12, Athens 13, Atlanta 14, 15, Macon 17, Columbus 18, Montgomery, Ala., 19, Selma 20, Birmingham 21, 22.
PRINCE AND PAUPER (Daniel Frohman's): Chicago, Ill., Nov. 3-15.
P. F. BAKER: Dayton, O., Nov. 3-8.
PAT ROONEY: Wellsville, N. Y., Nov. 5, Dansville 6, Bath 7, Corning 8, Elmira 10, Owego 11, Binghamton 12, Waverly 13, Towanda, Pa., 14, Scranton 15, Philadelphia 17-22.
PRIVATE SECRETARY: Louisville, Ky., Nov. 3-8, Chicago, Ill., 10-15.
PAUL KAUVAR: Circleville, O., Nov. 5, Chillicothe 6, Delaware 7, Mansfield 8, Cincinnati 10-15.
PEOPLE'S THEATRE (G. A. Hill's): Bridgeton, N. J., [illegible] Vineland [illegible]
PEARL MELVILLE: Danville, Va., Norfolk 10-15.
[illegible] COMEDY: [illegible], Mo., Nov. [illegible]
RANCH KING (Clifton's): Buffalo, N. Y., Nov. 3-8.
[illegible]

mington, Del., 12, Pottsville, Pa., 14, Brooklyn, N. Y., 17-22.
RUNAWAY WIFE: Burlington, N. J., Nov. 8, Baltimore, Md., 10-15.
RUNNING WILD: Marshall, Ia., Nov. 5, Greenleaf, Wis., 6, Des Moines, Ia., 7, 8, Atlantic 10, Red Oak 11, Omaha, Neb., 12, 13.
REUBEN GLUE: Oldtown, Me., Nov. 5, Dover 6, Dexter 7, Waterville 8, Augusta 10, Fairfield 11, Richmond 12, Saccarappa 13, Lewiston 14, Skowhegan 15, Gardiner 17, Togus 18.
ROSE COGHLAN: St. Louis, Mo., Nov. 3-8, Memphis, Tenn., 10-15, Birmingham, Ala., 17, 18, Atlanta, Ga., 19, 20, Rome 21, Knoxville, Tenn., 22.
ROSINA VOKES: Philadelphia, Pa., Nov. 3-8, Boston, Mass., 10-Dec. 13.
ROSE OSBORNE: Tarboro, N. C., Nov. 5, Wilson 6, Newbern 7, Statesville 8, Charlotte 10, Fayetteville 11, 12.
RHEA: Philadelphia Nov. 3-8.
ROBERT DOWNING: McKeesport, Pa., Nov. 5, Connellsville 6, Uniontown 7, Salem, O., 8, Bellaire 10, Wheeling, W. Va., 11, 12, Beaver Falls, Pa., 13, Titusville 14, Wernersville 15.
ROBERT MANTELL: Nashville, Tenn., Nov. 3-5, Lexington, Ky., 7, Springfield, O., 8, Cincinnati 10-15, Cleveland 17-19.
ROBERTS-SAHLER: Ithaca, N. Y., Nov. 5, Penn Yan 6, Palmyra 7, Jamestown 8, Corry, Pa., 10, Warren, O., 11, Ashtabula 12, Akron 13, Canton 14, Orrville 15, Salem 17, Bucyrus 18, Upper Sandusky 19, Marion 20.
ROYCE-LANSING MUSICAL COMEDY: Dayton, Wash., Nov. 5, Moscow, Idaho, 6, Colfax, Wash., 7, Spokane Falls 8, North Yakima 10, Ellensburg 11, Puyallup 12, Snohomish 13, Seattle 14, 15, Port Townsend 17, Olympia 18, Centralia 19, Chehalis 20, Vancouver 21, Oregon City 22, Forest Grove 23.
SHENANDOAH (No. 2): Syracuse, N. Y., Nov. 5, Utica 6-8, Scranton, Pa., 10, 11, Allentown 12, Easton 13, Trenton, N. J., 14, 15, New Brunswick 17, Reading, Pa., 18, 19, Lancaster 20.
SIBERIA: Cleveland, O., Nov. 3-8.
SI PERKINS AND COUNTRY COUSIN (Frank Jones): Springfield, O., Nov. 5, Vincennes, Ind., 6, Evansville 7, 8, Clarksville, Tenn., 12, Bowling Green, Ky., 13.
SI PLUNKARD: Upper Sandusky, O., Nov. 5, Tiffin 6, Sandusky 7.
STANDARD THEATRE (D. T. Ramage's): Elyria, O., Nov. 3-8.
STILL ALARM: Los Angeles, Cal., Nov. 5-6.
SPIDER AND FLY: Worcester, Mass., Nov. 5, Holyoke 6, Springfield 7, Norwalk, Conn., 8, Philadelphia, Pa., 10-15.
SOAP BUBBLE: Dallas, Tex., Nov. 5, Greenville 6, Hope, Ark., 7, Hot Springs 8, Little Rock 9, Pine Bluffs 10, Helena 11, Forest City 12, Dyersburg, Tenn., 13, Paducah, Ky., 14, Cairo, Ill., 15.
SOL SMITH RUSSELL: Indianapolis, Ind., Nov. 5, Toledo, O., 7, 8, Cleveland 10-12, Milwaukee, Wis., 13-15.
STUART ROBSON: Louisville, Ky., Nov. 3-8, St. Louis 10-15, Chicago 17-22.
SHENANDOAH (No. 1): Philadelphia Nov. 3-8.
SPOONER COMEDY: Edina, Mo., Nov. 3-8, Fort Madison, Ia., 10-15.
SUPERBA (Hanlon's): Cleveland, O., Nov. 3-8.
T. J. QUINN: Grafton, N. D., Nov. 5, 6, Minot 7, 8.
THE WIFE: Memphis, Tenn., Nov. 5, Nashville 6-8, Louisville, Ky., 10-12, Indianapolis, Ind., 13-15, Evansville 17, Cairo, Ill., 18, Paducah, Ky., 19.
TWO THIEVES: Richmond, Va., Nov. 5, Norfolk 6-8.
TRUE IRISH HEARTS: Baltimore, Md., Nov. 3-8, Wilmington, Del., 10-12, Mahanoy City, Pa., 13, Shenandoah 14, Harrisburg 15, Philadelphia 17-22.
THE FUGITIVE: Altoona, Pa., Nov. 5, Latrobe 6, McKeesport 7, Zanesville, O., 8, Newark 9, Mansfield 10, Dayton 11-14.
TWO SISTERS: Allentown, Pa., Nov. 5, Hazleton 6, Pottsville 7, Pottstown 8, Hoboken, N. J., 10-12, Paterson 13-15, Newark 17-22.
THOMAS W. KEENE: Portland, Ore., Nov. 3-8, Spokane Falls, Wash., 12-15, Helena, Mont., 17-22.
THE BROOMMAKER (James Reilly): Canton, O., Nov. 5, Orrville 6, Norwalk 7, Lancaster 8, Circleville 10, Chillicothe 11, Washington C. H. 12, Lebanon 13, Hamilton 14, Anderson, Ind., 15, Richmond 17, Greenville, O., 18, Piqua 19, Wapakoneta 20.
THE NABOBS: Titusville, Pa., Nov. 5, Oil City 6, Franklin 7, Newcastle 8, Youngstown, O., 10, Alliance 11, Akron 12, Canton 13, Massillon 14, Wooster 15, Mansfield 17, Zanesville 18, Lancaster 19, Washington 20, Hamilton 21, Dayton 22.
THE WORLD AGAINST HER (Agnes Wallace-Villa): Chicago, Ill., Oct. 27-Nov. 8, Dayton, O., 10, Hamilton 11, Bellefontaine 12, Ravenna 13, Cleveland 15-20.
THOMAS E. SHEA: Pittsfield, Mass., Nov. 3-8, Holyoke 10-15.
TIN SOLDIER: Chicago, Ill., Nov. 2-15, Louisville, Ky., 17-22.
T. C. HOWARD'S STOCK: North Adams, Mass., Nov. 3-8, Cohoes, N. Y., 10-15.
TWO OLD CRONIES: Elmira, N. Y., Nov. 5, Hornellsville 6, Olean 7, Bradford, Pa., 8, Jamestown, N. Y., 10, Erie, Pa., 11, Titusville 12, Pittsburg 17-22.
THE HUSTLER: Milwaukee, Wis., Nov. 3-8, Chicago, Ill., 10-29.
THE FAKIR: Chillicothe, O., Nov. 5, Circleville 6, Parkersburg, W. Va., 7, Wheeling 8, Columbus, O., 10-15, Cleveland 16-22.
THE SOUDAN: Boston Sept. 15—indefinite.
THE CORKER: Cumberland, Md., Nov. 5.
THE SNATCHERS: Paterson, N. J., Nov. 5, Hoboken 6-8.
THE EDITOR (Louis Aldrich): Brooklyn, E. D., Nov. 3-8.
TEN NIGHTS IN A BAR ROOM: Punxsutawney, Pa., Nov. 5, 6, Reynoldsville 8.
TOWN LOTS: Joplin, Mo., Nov. 7, 8, Kansas City 9-15, St. Louis 17-22.
THE OLD HOMESTEAD (Denman Thompson): N. Y. city Oct. 6—indefinite.
TWO JOHNS: Chicago Nov. 3-8, Kansas City, Mo., 10-15.
THE CHARITY BALL: Kansas City, Mo., Nov. 3-8, St. Joseph 10, 11, Lincoln, Neb., 12, Omaha 13-15.
THE BURGLAR: Buffalo, N. Y., Nov. 3-5, Erie, Pa., 6, Akron, O., 7, South Bend, Ind., 8, Terre Haute 10, Danville, Ill., 11, Decatur 12, Peoria 13, Joliet 14, Elgin 15, Milwaukee, Wis., 17-22.
THREE FAST MEN: Caloret, Tex., Nov. 6.
THE SILENT PARTNER: Fall River, Mass., Nov. 5, Pawtucket, R. I., 6, Chicopee Falls, Mass., 7, Adams 8, Troy, N. Y., 10-12, Albany 13-15, Syracuse 17-19, Cohoes 20, Poughkeepsie 21.
THE STOWAWAY (Jacob Litt's): San Francisco, Cal., Nov. 3-8.
TWELVE TEMPTATIONS: Cincinnati, O., Nov. 2-8, Dayton 10, Indianapolis, Ind., 11, 12.
UNCLE TOM'S CABIN (Rusco-Swift): Neligh, Neb., Nov. 5, O'Neill 6, Atkinson 7, Ainsworth 8, Rapid City, Dak., 10, Deadwood 11, Spearfish 12, Central City 13, Lead City 14, Fort Meade 15, Chadron, Neb., 17, Rushville 18.
UNCLE TOM'S CABIN (Middaugh): South Berwick, Me., Nov. 5, Great Falls, N. H., 7, Sanford, Me., 8.
UNCLE TOM'S CABIN (Webber's): Newark, N. J., Nov. 3-8.
U. S. MAIL: Seattle, Wash., Nov. 3-5, Tacoma 6-8, Denver, Col., 17-22.
UNCLE HIRAM: Orange, Mass., Nov. 5, Athol 6, Gardner 7, Spencer 10, Webster 11, Clinton 12, Marlboro 13.
ULLIE AKERSTROM: Detroit, Mich., Nov. 3-8, Rochester, N. Y., 10-12, Rome 13, Utica 14, 15, N. Y. city 17-22.
U AND I: St. Joseph, Mo., Nov. 5, 6, Omaha, Neb., 7, 8.
VIOLET MASCOTTE: Cumberland, Md., Nov. 5.
WORLD'S FAIR: Kansas City, Mo., Nov. 3-8.
WILLIAM REDMUND: Birmingham, Ala., Nov. 5, Columbus, Ga., 6, 7, Anniston, Ala., 8, Atlanta, Ga., 10, Gadsden, Ala., 11, Fort Payne 12, Chattanooga, Tenn., 13, Knoxville 14, Decatur, Ala., 15, Memphis, Tenn., 17-19, Fort Smith, Ark., 20, 21, Fayetteville 22.
WARDE-BOWERS: Memphis, Tenn., 10-12, Nashville 13-15.
WOMAN AGAINST WOMAN: Philadelphia Nov. 10-15.
W. J. SCANLAN: Duluth, Minn., 3-5, St. Paul 6-8.
WILL O' THE WISP: Middletown, N. Y., Nov. 5, Albany 6-8.
WILD OATS: Monroe, La., Nov. [illegible]
WIFE FOR WIFE: Newark, N. J., Nov. 3-8.
WORLD (J. Z. Little's): Salem, O., Nov. 5, Canton 6, Dennison 7, Akron 8, Ashland 10, Bucyrus 11, Kenton 12, Tiffin 13, Wooster 14, Mansfield 15, Ashtabula 17, Batavia, N. Y., 18, [illegible]
W. H. CRANE: N. Y. city Sept. 15—indefinite.
WATER QUEEN (Kiralfy's): [illegible], Nov. [illegible], Pensacola, Fla., [illegible], Mobile, Ala., [illegible], New Orleans, La., [illegible]
WAITE COMEDY: Tyrone, Pa., Nov. [illegible]
ZOZO: Waterville, Me., Nov. [illegible]

began 10, Lewiston 11, Sanford 12, Biddeford 13, Haverhill, Mass., 14, 15, Great Falls, N. H., 17, Rochester 18, Farmington, Mass., 19, Wolfboro 20.
ZEFFIE TILBURY: Scranton, Pa., Nov. 3-8, Wilkesbarre 10-15, Harrisburg 17-22.

OPERA AND CONCERT.

ARNOLD CONCERT: Aspen, Col., Nov. 5, Grand Junction 6, Provo, Utah, 7, Salt Lake City 8, Ogden 10, Virginia City, Nev., 12, Carson 13, Reno 14.
AGNES HUNTINGTON: N. Y. city Oct. 9—indefinite.
ABBOTT OPERA: Minneapolis, Minn., Nov. 3-8, Grand Forks, Dak., 10-12, Bismarck 13, Jamestown 14.
BOSTON IDEALS: Detroit, Mich., Nov. 3-8.
BOSTONIANS: Syracuse, N. Y., Nov. 5, Buffalo 6-8, Rochester 10-12, Elmira 13, Lyons 14, Lockport 15, Detroit, Mich., 17-22.
BAKER'S OPERA (A): Rochester, N. Y., Nov. 3-8, Pittsburg, Pa., 10-15.
BAKER'S OPERA (B): Cedar Rapids, Ia., Nov. 3-8, Burlington 10-15, Peoria, Ill., 17-22.
CALIFORNIA OPERA: Michigan City, Ind., Nov. 5, La Porte 6, Benton Harbor, Mich., 7, Kalamazoo 8, Battle Creek 10, Charlotte 11, Owosso 12, East Saginaw 13, Bay City 14, Port Huron 15, Flint 17, Porter 18, Jackson 19, Ypsilanti 20.
CARRINGTON OPERA: Shreveport, La., Nov. 5, Marion 6, Natchez, Miss., 7, Baton Rouge, La., 8, New Orleans 9-15.
CASTLES IN THE AIR: Baltimore, Md., Nov. 3-8.
CON-AIR: Akron, O., Nov. 5, Mansfield 6, Springfield 7, Dayton 8, Lexington, Ky., 10, 11, Frankfort 12, Louisville 13-15, Owensboro 17, Evansville, Ind., 18, Terre Haute 19, Decatur, Ill., 20, Quincy 21, 22.
CORINNE: Montreal, Can., Nov. 3-8, Toronto 10-15.
CONRIED OPERA: Washington, D. C., Nov. 3-8, Norfolk, Va., 10, 11, Richmond 13-15.
CARLETON OPERA: Carson, Nev., Nov. 5, Reno 6, Ogden, Utah, 8, Salt Lake City 10-12, Park City 13, Cheyenne, Wyo., 15, Colorado Springs, Col., 17, Aspen 18, Leadville 19, 20, Pueblo 21, 22.
FAUST UP TO DATE: Norfolk, Va., Nov. 5-8, Philadelphia, Pa., 10-15, Brooklyn, E. D., 17-22.
FAUST (Reeves'): Tyrone, Pa., Nov. 5, Bellefonte 6, Phillipsburg 7, Altoona 8, Greensburg 10, Uniontown 11, Monongahela City 13, Cannonsburg 14, Wheeling, W. Va., 15, Bellaire, O., 17, Washington, Pa., 18, Martins Ferry, O., 19, Cadiz 20, Steubenville 21, East Liverpool 22.
GILMORE'S BAND: Jackson, Mich., Nov. 5, Lansing 6, Toledo, O., 7, Sandusky 8, Tiffin 9, Lima 10, Mansfield 11, Delaware 12, Springfield 13, Columbus 14, Janesville 15, Massillon 16, Akron 17, Canton 18, Cleveland 19, Youngstown 20, Erie, Pa., 21, Jamestown, N. Y., 22.
GILBERT OPERA: Cambridge, O., Nov. 5, 6, New Lexington 7, 8, Shawnee 10, 11, New Straitsville 12, 13, Nelsonville 14, 15, Wellston 17, 18, Portsmouth 19-22.
GRAU OPERA: Galveston, Tex., Nov. 3-8, San Antonio 9-15.
HILD PARK CONCERT: Staunton, Va., Nov. 6, Roanoke 7, Lynchburg 8.
INNES' THIRTEENTH REGIMENT BAND: Shreveport, La., 4-6, Vicksburg, Miss., 7, Columbus 8, Birmingham, Ala., 10, Nashville, Tenn., 11, Chattanooga 12.
LITTLE TYCOON OPERA: Hamilton, Can., Nov. 6, London 7, 8.
LOTUS GLEE CLUB: Carlisle, Pa., Nov. 5, Chambersburg 6, Lebanon 7, Easton 8, Ashland 10, Bellefonte 11, Danville 12, Pittston 13, Mauch Chunk 14, Scranton 15, Melrose, Mass., 17, Lowell 18, Hartford, Conn., 19.
HESS OPERA: Spokane Falls, Wash., Nov. 5, 6, Portland, Ore., 7, 8.
HEYWOOD OPERA: Schuyler, Neb., Nov. 5, St. Paul 6, Central City 7, Grand Island 8.
JUCH OPERA: Brooklyn, E. D., Nov. 3-8, Philadelphia 10-15.
MARIE GREENWOOD: Lynchburg, Va., Nov. 5, Charlottesville 6, Charleston, W. Va., 7, 8, Cincinnati, O., 10-15.
McCAULL OPERA: Louisville, Ky., Nov. 4-8, St. Paul, Minn., 10-15, Minneapolis 17-22.
MARIE TEMPEST: Philadelphia Nov. 3-15.
N. Y. SYMPHONY CLUB: Trumansburg, N. Y., 5, Homer 6, Scranton, Pa., 7, Susquehanna 8, Unadilla, N. Y., 10, Cobleskill 11, Sandy Hill 12, Ballston 13, Hoosick Falls 14, Greenwich 15, Rochester 17, Buffalo 18, Olean 19.
OVIDE MUSIN CONCERT: Trenton, N. J., Nov. 5, Philadelphia, Pa., 6, Morristown, N. J., 7, Brooklyn, N. Y., 8, Newburg 10, Port Jervis 11, Scranton, Pa., 12, Binghamton, N. Y., 13, Jameston 14, Canton, O., 15, Erie, Pa., 17, Syracuse, N. Y., 18, Geneva 19.
PAULINE HALL OPERA: Harlem, N. Y., Nov. 3-8, Cincinnati, O., 10-15, Indianapolis, Ind., 17-19, Cleveland, O., 20-22.
POOR JONATHAN: N. Y. city Oct. 14—indefinite.
RINEHART OPERA: Marion, O., Nov. 4, Wapakoneta 6, Troy 7, Greenville 8, St. Mary 11, Van Wert 12, Paddington 13, Defiance 14.
SWEDISH LADIES OCTETTE: Crookston, Minn., Nov. 5, Hillsboro, N. Dak., 6, Fargo 7, Fergus Falls 8, Wahpeton, N. Dak., 10, Morris 11, Litchfield, Minn., 12, Willard 13, Marshall 14, Sioux Falls, S. Dak., 15.
STRAUSS ORCHESTRA: Cleveland, O., Nov. 5, Buffalo, N. Y., 6, Pittsburg, Pa., 7, Harrisburg 8, Washington, D. C., 9, 10, Richmond, Va., 11, Norfolk 12, Wilmington, Del., 13, Baltimore, Md., 14, 15, Scranton, Pa., 17, Wilkesbarre 18, Philadelphia 19-21, Reading 22.
SEA KING: Montreal, Can., Nov. 3-8, Toronto 10-15, Philadelphia, Pa., 17-22.
THE MERRY MONARCH (Francis Wilson): Chicago, Ill., Oct. 20-Nov. 16.
WILBUR OPERA: Cincinnati, O., Oct. 12-Dec. 20.

VARIETY AND BURLESQUE.

AMERICAN SPECIALTY: Grand Rapids, Mich., Nov. 3-8.
BARTLETTE BROTHERS: Girard, Pa., Nov. 5, 6, Geneva, O., 7, 8.
BARLOW BROTHERS: Carthage, O., Nov. 5, Glendale 7, Lockland 8.
BOSTON TRIO: Aspen, Col., Nov. 5, Grand Junction 6, Provo, Utah, 7, Salt Lake City 9, Ogden 10, Virginia City, Nev., 12, Carson 13, Reno 14.
CITY CLUB: Cincinnati, O., Nov. 3-8.
COHAN FAMILY: Palmer, Mass., Nov. 5, Huntington 6, Northampton 7, Florence 8.
FAY FOSTER BURLESQUE: Columbus, O., Nov. 5, Coshocton 6, Bellaire 7, Washington, Pa., 8, Wheeling, W. Va., 10-12, Rochester, N. Y., 17-22.
GAIETY BURLESQUE: Brooklyn, N. Y., Nov. 3-8, Troy 10-15.
GUS HILL: Chicago, Ill., Nov. 3-8.
HOWARD BURLESQUE: New York city Nov. 3-8, Pittsburg, Pa., 10-15.
HERRMANN'S TRANSATLANTIQUES: Salt Lake City, Utah, Nov. 5-7, San Francisco, Cal., 10-22.
HARRY WILLIAMS: Harlem, N. Y., Nov. 3-8.
HANLON-VOLTER AND MARTINETTI: San Francisco, Cal., Oct. 20-Nov. 8.
HARRY KERNELL: Newark, N. J., Nov. 3-8, N. Y. city 10-22.
HENRY BURLESQUE: Minneapolis, Minn., Nov. 3-8.
HYDE'S STAR: Pittsburg, Pa., Nov. 3-8, Cincinnati, O., 10-15.
INTERNATIONAL VAUDEVILLES: Duluth, Minn., Nov. 7, 8, Minneapolis 10, 12, St. Paul 13-15, Chicago, Ill., 17-22.
IRWIN BROTHERS: Hoboken, N. J., Nov. 3, Paterson 6-8.
IDEAL BURLESQUE: Clinton, N. Y., Nov. 5, Oneida 6, Canastota 7, Cazenovia 8, Dewyter 10.
LESTER AND ALLEN'S: Troy, N. Y., Nov. 5, Schenectady 6.
LUCIER'S NOVELTY: Watertown, N. Y., Nov. 5, Lowville 6, Boonesville 7.
LESTER AND WILLIAMS: Washington, D. C., Nov. 3-8.
LONDON GAIETY GIRLS: Louisville, Ky., Nov. 3-8.
MAY DAVENPORT BURLESQUE: Syracuse, N. Y., Nov. 3-8, Buffalo 10-15.
NELSON'S GREAT WORLD: Philadelphia Nov. 3-8.
NIGHT OWLS: Philadelphia Nov. 3-8, Harlem, N. Y., 10-15.
OUR AMERICAN STARS: Grand Rapids, Mich., Nov. 3-8.
ROSE HILL'S BURLESQUE: Moline, Ill., Nov. 5, Rock Island 6, Keokuk, Ia., 7, St. Louis, Mo., 9-15.
REILLY-WOODS: N. Y. city Nov. 3-8, Philadelphia 10-15.
SHERIDAN-FLYNN: Toronto, Can., Nov. 3-8.
SAM DEVERE: Brooklyn, N. Y., Nov. 3-8.
TONY PASTOR: N. Y. city Oct. 27—indefinite.
WEBER AND FIELDS: Paterson, N. J., Nov. 3-8.
WILLIAMS' PARISIAN FOLLY: Rochester, N. Y., Nov. 3-8.
WILLIAMS' OWN: Kansas City, Mo., Nov. 3-8.
[illegible]

MINSTRELS.

[illegible]

BURT SHEPARD: Asheville, N. C., Nov. 6, Spartanburg, S. C., 7, Charlotte, N. C., 8, Salisbury 10, Winston 11, Danville, Va., 12, Lynchburg 13, Petersburg 14.
BEACH AND BOWERS (Northern): Kankakee, Ill., Nov. 5, Streator 6, Pontiac 7, Peoria 8.
BEACH AND BOWERS (Southern): Winona, Miss., Nov. 5, Columbus 6, Aberdeen 7, Canton 8, Vicksburg 10, Jackson 11, Monroe, La., 12, Shreveport 13, Henderson, Tex., 14.
CLEVELAND'S CONSOLIDATED: Boston, Oct. 27-Nov. 8, N. Y. city 10-22.
CLEVELAND'S MAGNIFICENT: Pine Bluff, Ark., Nov. 4, Memphis, Tenn., 6-8.
GORDON: Philipsburg, Mont., Nov. 5, Granite 6, Missoula 7, 8.
GEORGE WILSON: Houston, Tex., Nov. 5, 6, San Antonio 7, 8.
HI HENRY: Raleigh, N. C., Nov. 5, Newbern 10, 11, Goldsboro 12, Fayetteville 13, 14, Wilmington 15.
LEW JOHNSON: Grand Island, Neb., Nov. 4, Cheyenne, Wyo., 6, Greeley, Col., 7, Fort Collins 8.
MCCABE AND YOUNG: Shreveport, La., Nov. 5, Munro 6, Natchez, Miss., 7, New Orleans, La., 10-15.
PRIMROSE AND WEST: Cincinnati, O., Nov. 3-8.
THATCHER: N. Y. city Nov. 3-8.
VREELAND: Fairmount, W. Va., Nov. 5, Grafton 6.

CIRCUSES.

BARNUM AND BAILEY: Greensboro, N. C., Nov. 5, Raleigh 6, Winston 7, Danville, Va., 8.
BARLOW: Wentworth, N. C., Nov. 5, Lawsonville 6, Yanceyville 7, Milton 8.

MISCELLANEOUS.

BRISTOL (D. M.) EQUINES: Danielsonville, Conn., Nov. 5, 6, Attleboro, Mass., 7, 8, Providence, R. I., 10-15.
BARTHOLOMEW'S EQUINES: Dubuque, Ia., Nov. 3-8.
BRISTOL (W. M.) EQUINES: Muscatine, Ill., Nov. 3-8, Fairfield 10, 11.
ELLIOTT'S VOYAGERS: Milwaukee, Wis., Nov. 3-8, Chicago, Ill., 10-15.
HERRMANN: Rochester, N. Y., Nov. 5, Buffalo 6-8.
KELLAR: Utica, N. Y., Nov. 5, Binghamton 6, Owego 7, Elmira 8.
SIGNOR BLITZ: Newton, Ia., Nov. 5, Indianola 6, Oskaloosa 13, Fairfield 14, Mt. Pleasant 15, Ottumwa 17, 18, Osceola 20, Creston 21, Clarinda 22.
W. W. DAYTON: Ogdensburg, N. Y., Nov. 5, 6, Watertown 7, 8, Adams 10, 11, Sacket's Harbor 12, 13.
WESTLAKE MUSEUM: Scranton, Pa., Nov. 3-8.

THE AMATEURS.

The amateurs are extremely busy now and have been for the past few weeks preparing and rehearsing plays for public performance. The roar and rumble of the approaching battle sounds from afar, and now and then one of the lesser societies bursts forth in a preliminary blaze of glory, like the first fireworks that herald the rainbow rockets and set pieces that are to follow.

The Faust Dramatic Association, one of the newly formed clubs of last season, presented Comrades at the Brooklyn Criterion on Tuesday evening, Oct. 21. The pleasing little comedy was creditably played with the following cast:

Roy Manning, J. F. Lane; Matt Windsor, G. P. Christie; Marcus Graves, W. W. Kies; Simon Stone, M. F. Hanlon; May Manning, Fannie Sweetman; Bessie Bradley, Louise Kent; and Nancy Nipper, Saida Schloss.

Mr. Christie was good as Matt Windsor, and the ladies were very charmingly costumed and spoke their lines intelligently.

***

The Nepenthe, a brand-new club, will start on their season Thursday, Dec. 4, in a double bill, Our Pet and Gilbert's Sweethearts. M. J. Rorke will coach the players, and an auspicious opening is anticipated. The proceeds will go for the benefit of St. Agnes' Church, and some of the names are: Ed. McLoughlin, Frank McLoughlin, T. T. Fitzsimmons, C. H. Callahan, J. O'Rielly, Misses M. Durnk, Fanny Rorke, L. O'Rielly and A. Few.

***

The Stolen Will was given at the Brooklyn Athenæum on Oct. 15 by the Thespia Club before a large audience. The principals acquitted themselves creditably and were applauded liberally by their friends. Those taking part were: D. J. Farnam, F. J. Daniel, James J. Medler, Frank J. McNally, J. Stanton Decker, Frank Johnson, Paul S. Young, T. F. Maguire, J. A. Kelly, Joe Price, V. S. Laup, Lizzie Farrell, Mamie Hayde, Frances O'Conner and Mira O'Conner.

***

POINTS.

Laura Sedgwick Collins will produce Sara Tarbox at the Criterion on Nov. 14.

William B. Dinsmore, of the Florence, has gotten up an historical review of amateurs in Brooklyn. It is in the shape of a magazine article and will be cleverly illustrated.

The *Cosmopolitan Magazine* for November published an article on the amateur actors of the country in which no mention was made of Brooklyn, the strongest amateur city in the United States. It was evolved by a Pittsburg woman and is a standing monument to the general incorrectness of the modern magazine article, as it is written.

William Hopkins has resigned the chairmanship of the dramatic committee of the Florence.

A testimonial will be tendered to A. H. Hastings of this society, at the Criterion on Dec. 2. Damon and Pythias is underlined for that night.

There are rumors that the Davenport is reorganizing.

The Amaranth and Gilbert Clubs are talking of having a little Théâtre Libre of their own, where the amateur actor and the amateur playwright will come together, hold forth and try their different talents on paying audiences.

There is no truth in the report recently published in a Brooklyn paper, to the effect that matinees are to be given by the amateur societies to which admission will be charged.

The December performance of the Amaranth will probably be Lloyd's comedy, For Congress

Miss Pauline Schneider, of the Melpomene, has been seriously ill.

The Gilbert will put on Our Society next month. The play is announced as a "Madison Square success."

The dickey bird whispers that the Amaranth has given permission to the Gilbert to produce The Golden Giant at their performance to-night. It seems that the Gilbert secured the rights from Harry Miner, who claimed to own the piece. The Amaranth had previously obtained the manuscript and sole right to produce the play from Mrs. Rankin. These facts remained unknown until last week, and as the time was short the Amaranths have nobly withdrawn their prior claims.

Mr. Tom Hayden's resignation as President of the Melpomene was unanimously declined at a recent meeting, and there will doubtless be a rousing benefit tendered this popular amateur ere long.

The St. Augustine Dramatic Association will play Mrs. Walthrop's Bachelors at the Criterion on Nov. 21. It is hoped that these clever young people will continue to give performances throughout the season. K. M.

FOREIGN FOOTLIGHT FLASHES.

Hermann Sudermann's new play, The End of Sodom, was interdicted by the Berlin authorities for political reasons on the eve of its production at the Lessing Theatre. Manager Gustave Amberg had already secured the American rights of the play before he heard of the action of the police, and the play will probably be produced for the first time in New York.

* * *

Cleopatra is more than a success at the Paris Porte St. Martin. It is a triumph both for the author and his interpreter. Sarah Bernhardt will be seen in it over here early next February.

* * *

A new French adaptation of Shakespeare's Romeo and Juliet was produced last week at the Paris Odéon. The text is by George Lefevre, with the music by Francis Thorne. Rosa Bruck made a hit in her debut as Juliet. M. Marquet played Romeo.

* * *

Query: Is all this excitement about Stanley's rear-column a clever advertisement incited by Major Pond?

* * *

A New Yorker, recently returned from Paris, who was present at the *première* of Le Député Leveau, the new Vaudeville success, is of opinion that the play could be made a go here if the title role were fitted to the American politician. He is a sound critic and speaks enthusiastically also of A. M. Palmer's new purchase, l'Ainé.

* * *

The eyes of the English theatrical profession are turned toward the States. The dollars the Kendals are reaping echo dismally on the Strand. Mrs. Bernard-Beere and Mr. Beerbohm Tree both promise to come next season. Most kind of them!

* * *

Herr Juncherman, the German character actor, has become insane. He has been sent to an asylum at Wiesbaden.

* * *

L'Art de Tromper les Femmes is another big Paris success. But the subject debars it from the English-speaking stage.

* * *

Ferdinand Brunetiere, the accomplished literary critic of the Paris *Revue des Deux-Mondes*, has just published his "Nouvelles Questions de Critique." (Paris, Calmann Levy.)

* * *

The *Echo de Paris* has a little story in a recent issue about Agnes Huntington. "An American singer," says the *Echo*, "is spreading a report that Joachim, the celebrated violinist, was so enthused on hearing her sing that he dislocated his wrist by clapping, and was incapacitated from playing his violin for eight days. Not such a fool as that, Agnes!"

* * *

During a performance of La Cigale at the London Lyric a tree used in the stage setting caught fire, and the flames shooting upwards the cloths in the flies were soon ablaze. A panic among the audience was averted only by the *sang froid* of Mr. Brough, the leading man, who succeeded in quieting everybody and in getting the blaze under control before it was too late.

* * *

Carmen Sylva, the literary Queen of Roumania, has written a tragedy in verse. She is staying in London just now, and last week she read the work to Henry Irving and a few friends. Mr. Irving was heard to snore at the end of act number 3, but he swears it was the cat. The other guests got off with being bored to death. But they all said they thought it very nice, and felt happy when they got home.

* * *

Geraldine Ulmar and the Chevalier Scovel are the rage at the London Lyric. The Chevalier was "smoked" by the critics on his first appearance in La Cigale, but it appears he has since pulled himself together and his voice is as fresh as when it was first heard in the choir of St. Thomas' Church. The Londoners say that Geraldine Ulmar is "fetching." This is almost as eulogistic as "not bad"—a compliment frequently heard passed in a picture gallery on a great master-piece.

* * *

Robert Buchanan continues his contentious cards about his dramas over critical heads, and a few days ago was indiscreet enough to insinuate that the critic of the London *Chronicle* was misled by Russian gold. Athol Mayhen, of the famous literary family, also grows contentious, and "cards" Clement Scott for saying in his recent lecture that in 1860 the drama of that day was deplorably "down at the heels." The dramatic lares and penates of Mayhen was frumpy Macready or stagey Helen Faucit, and when a door with a brass knocker in a flat would do duty for the residence of the centurion in Gissipus.

* * *

A New Yorker writes us that as he walks about London his patriotic eye is gladdened by the sight of familiar names paraded by sandwich men, such as the pompous announcement that the great hit of a song in Carmen Up to Date—"Hush, Hush, the Bogie Man"—is by Edward Harrigan, and music by David Braham.

* * *

William Terriss has understudied Ravenswood at the London Lyceum, in which role he will have in turn to slay his own understudy. At the London Greenroom Club, he said, recently, that he had been killed on the stage in five plays seven hundred times before he began to die in the new Lyceum play. He says this is becoming monotonous, as the Rocky Mountain hunter exclaimed when he had killed a bear finally whom he had twenty times excused for tumbling into his own tent.

* * *

Forty-seven London actors and actresses—nearly all leading professionals—have signed testimonials protesting against unsanitary dressing rooms. Those of Wilson Barrett's new theatre are said to be worthy of comparison with those in the Opera House or Theatre Francaise, in Paris. We have made some improvements here, thanks to THE MIRROR'S crusade.

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THE ENGLISH DRAMATIC WORLD.

London, Oct. 20, 1890.

Seldom has the metropolis witnessed such filled theatres in mid-Autumn as during the past week. Even the "scratch" opera at Covent Garden finds full seats, and a worn-out, rickety repertoire with shivery Lucia and shaky Trovatore brings marked attention.

Willard is missed, and much interest and curiosity mingle in expectation of his début in New York, where, according to cables, he has arrived at this time of writing.

There has been nothing new during the week except a curtain-raiser at the Gaiety, but next week Isaac Henderson, whom New York knows, produces a drama at the Haymarket.

Another American—consul at Bristol—a son of Olive Logan, has presented at that city a drama with three murders in it, which has been woefully slated by the critics there who seem to think it a patchwork of all the melodramas in Samuel French's catalogue. The consulate-author is John De Lille, whose father once produced plays. The former should inherit dramatic tastes and ability from an actress mother and a playwright: *pères*.

The Battle of Life at the Avenue has slain Buchanan and Miss Ward, so Sunshine and Shadow, as an appropriate title for following the battle, succeeds on All Saints Day. In this Yorke Stephens has a part and George Alexander essays the part of a cripple. The play is by R. C. Carton, author of Low Water, a drama which is worth reviving in America.

The wits say that Manager Palmer, in purchasing a new play by young Frith—son of the Royal Academician, whose published reminiscences are so piquant—is about to present a sensation. The play is named Flight, and either Mr. O'Brien or Mr. Dillon, the fugitive M. P.'s escaping from a packed court and the most outrageous judicial conduct since the days of Judge Scroggs, are to be made walking gentlemen in the performance.

Mr. and Mrs. Edward Ledger—he posts theatricals in his *Era*, which its growing rival, the *Stage*, facetiously dubs the *Error*—gave a unique dinner party yesterday in celebration of their silver wedding. The guests consisted of only those who were their personal friends before marriage. The wedding cake came from the very caterer who supplied the first. The officiating minister of 1865 was at the feast. Happily the best man and the bridesmaids had survived to come. Wine in stock at the house of Mr. Ledger's father at the time was served, and the pair are now in Paris occupying the same room in the same hotel into which the honeymoon first arose to be "luckily" beheld over the right shoulder. Would not the incidents some time fit into a farce?

Several critics, a few evenings ago, after seeing two acts of Ravenswood, went to the Covent Garden Theatre, a few doors away, to hear Edgardo in the opera of Lucia. After which, at the Green Room Club, they drank to the memory of Sir Walter. By the way, two hundred applicants await their ballot turn at this favorite club of Thespians and first-nighters.

Miss Fortesque, who missed her cue when playing with the late Lord Cairns, had as unfortunate a failure as Juliet in the Islington Theatre.

A Pair of Spectacles is the real draw now, even overlapping in its queues those at the Irving Lyceum. The pair began with nickel rims and ordinary plain glasses; nickel gave place soon to silver and the sights to the perioscopic; now the rims are of gold, the bridge of small diamonds and the glasses are pebbles. Even the French authors agree that in the alleged adaptation from them of the play now owned by Manager Palmer, Sidney Grundy (no relation to the ubiquitous Mrs. G.) has piquantly and artistically improved the play. Mr. Grundy seems to have continued the happy knack Boucicault had of transmuting a French play into an acting drama with added force and business.

The sensation of the dramatic week has, however, been the Cleopatra. All the London critics and the correspondents of the New York *World*, *Sun* and *Tribune*, with a detachment of American tourists whose pocket-books were plethoric, took the famous club train to Paris to witness the play.

The average verdict seems to be that the spectacular features outpopularize dialogue and action; that Sardou's Cleopatra is as different from the historical one as Booth's famous, but melodramatic Richelieu is from from the Lytton and historical Cardinal, but that the divine Sarah infuses modified French coquetry into the lovelorn Egyptian, in a manner that is—to use English society slang—fetching. The asp-ish business is generally pronounced to be delicately and climactically done.

Lady Dunlo is alternating Penelope with Venus, in attending to her errant Lord, who has been unhorsed, and has injured what the radicals call his brains. She is to smash the mashers soon in her Venus at the Prince of Wales.

Capt. Therese gallantly gives way to the mother of Cupid. All this by favor of Sheriff-Manager Harris, who is in active training to be an M. P. and a Lord Mayor.

O. H.

GOSSIP FROM PARIS.

Paris, Oct. 24, 1890.

The theatrical year of 1890-91 has opened unusually well. As a general rule the pieces produced at the beginning of the season are not the best ones in the managerial portfolios and rarely meet with much favor from the public. This year is an exceptional one.

At the Palais Royal The Femmes des Amis, at the Gymnase The Art de Tromper les Femmes, at the Ambigu The Ogre, and at the Vaudeville The Deputy Leveau are all brilliant successes. Still another piece, Marie Stuart, an historical drama, played at the Château d'Eau, might also come in under the head of lucky ventures. The Palais Royal and Gymnase comedies are too Parisian to interest more than a limited number of American readers and The Ogre has been running too long to be a subject of *actualité* in a letter at the present time. Let us confine our attention to The Deputy Leveau, with a passing word for Cleopatra, whose fortunes have already been recounted by telegraph.

* * * * *

The Deputy Leveau is a comedy in four acts by M. Jules Lemaitre, the dramatic critic of the *Journal des Débats*. The comedy is not exactly a political piece, although political events form the framework for the author to show the passions, the ambitions, the selfish calculations and the wounded vanity of a plebeian brought by his public duties with the conservative and aristocratic classes. If M. Lemaitre had not written his piece before the recent disclosures about how the Boulangist campaign was carried on, it might be supposed that he had taken his subject from that remarkable comedy. At all events he has divined some of the adventures of that masquerade.

The action of the play turns upon the ambition of radical Deputy Leveau to secure a divorce from his plain country wife and marry the Marchioness of Grèges, who is herself the wife of a leading conservative politician. Leveau is an obscure country politician who one day makes an eloquent speech at the Chamber and succeeds in overturning the ministry. Consequently he becomes famous.

The Marchioness of Grèges, wishing to push the fortunes of her husband, persuades him and his noble friends that she can further the conservative cause by making an alliance with the radical politician. She secures an introduction to Leveau, becomes his mistress, and induces him to create a reform party of the disgruntled members of all parties. She even pretends that she will obtain a divorce from the Marquis and marry him if he can secure a legal separation from his wife. But Madame Leveau resists, and only consents to the divorce when her husband threatens to prevent the marriage of their daughter Margaret to a young and rising politician.

In the meanwhile, the elections have gone against Leveau, and the Marchioness shows less inclination to keep her promise. Leveau insists, but she holds firm. Then, just before having a last meeting with her, he sends an anonymous letter to the Marquis, who comes to the spot and finds the couple together. He announces that he will send in his resignation as deputy, get a divorce and then challenge Leveau. Whereupon Madame de Grèges exclaims: "Then I will become Madame Leveau!"

The piece has succeeded, not because it is perfect, for it has many weak points and an unsatisfactory ending, but because it is amusing, contains a brilliant first act, a strong second act, and a bright, crisp dialogue throughout. It is also admirably played by Jane Hading, Marie Samary, M. Candé, M. Dieudonné and the others.

The Deputy Leveau is the author's second theatrical venture. Last year he wrote for the Odéon a comedy entitled Révoltée, which was favorably received by the public. Retain the name of Jules Lemaitre, for he will certainly be one of the leading French dramatists at no distant date. He is now thirty-seven years old, and came into notice six or seven years ago by a series of remarkable literary studies published in the *Revue Bleue*. Two years ago he became the dramatic critic of the *Débats*.

* * * * *

Notwithstanding all the advance puffing, Cleopatra is not a great success.

Expectation had been raised to too high a pitch. Instead of a brilliant play, surpassing all the previous efforts of the celebrated author, we have been treated to a piece that drags and one in which the scenes have no cohesion. Even the literary merit is not what we have a right to expect from Sardou. So admirable a subject ought to have furnished a serious study of characters and an explanation of the most dramatic romance of antiquity; but in place of this we have a long, dull play, full of tiresome dialogue, wanting in action and even in historical correctness. This seems astonishing on the part of a man so erudite as Sardou.

Cleopatra is, of course, splendidly mounted and its personages richly costumed. As a spectacle for the eyes it will prove an attraction during the reglementary hundred nights. Then, with Sarah Bernhardt's departure for America, it will disappear from the stage for a long while, if not forever.

Sarah Bernhardt is, as usual in the roles written for her special talent, fine throughout the drama, and yet she appears less original in the conception of this character than in that of Theodora. And then, her "golden voice" is getting worn and "sing-songy." Garnier, as Marc Antony, is quite as brutal as history represents the Roman soldier to have been. The rest of the cast calls for no special mention, not even the much-vaunted aspic.

Apropos of this new drama, we must not forget that Sardou had a co-worker, M. Emile Moreau, although his name has scarcely been mentioned since Sardou consented to take his manuscript and arrange it for the stage according to his own ideas. But Moreau, as one of the authors, exists all the same. Cleopatra is not the first piece that he has had a hand in writing. He has had several plays performed at the different theatres, among others Camille Desmoulins, at the Nations, A Divorce and Geriant, at the Vaudeville, Matapan at the Theatre Libre, and The Flag, at the Ambigu, in collaboration with Ernest Depré. M. Moreau is not quite forty years old.

* * * * *

One of the most celebrated comedians of Paris, Louis Dumaine, is about to retire from the stage after a glorious career of more than forty years. An attack of paralysis has deprived him of the free use of his left arm and legs, although his mind is as clear as ever.

Dumaine's real name is Person, and he first won notoriety by playing the role of George in one of the numerous adaptations (Dennery's) of Uncle Tom's Cabin that were put on the French stage almost immediately after the appearance and translation of Mrs. Harriet Beecher Stowe's novel. Gifted by nature with a splendid physique and powerful voice (recalling that of John McCullough) Dumaine soon became one of the leading actors in heavy parts, and belonged to that group of comedians of the old Boulevard du Crime, which counted among its members Frederic Lemaitre, Bocage, Rouvière, Mélingue, Taillade, Lacressonnière, Paulin Menier and others.

Dumaine was at one time manager of the Gaiety, where he lost all that he had previously saved from a long career of hard work. A testimonial benefit is to be given to the old actor at the Grand Opera next week.

* * * * *

Paris has a new theatre, the Casino, built upon the lot of land running through from the Rue de Clichy to the Rue Blanche, and which was occupied some ten years ago by the skating rink. It is understood that English capital is at the bottom of this enterprise, although the nominal head is a Frenchman, M. Louis Lointier.

The new house is very large and divided into two parts; first an immense hall surrounded by galleries, and capable of accommodating six thousand people; then, on the same floor, a theatre, with boxes, balconies and the rest, containing a thousand seats and standing room for six hundred people.

As you see, the Casino is a combination of the Eden and the Folies-Bergere. In the hall, bars and barmaids and a variety show, in the theatre a ballet. In short, the Casino is a new *bal de cocottes*, which sort of establishment pays best at the present time. Of course the house is decorated in the most gorgeous style and is lighted by electricity.

* * * * *

M. Jean Coquelin will make his debut at the Comédie-Française next month as Gros René, in the Depit Amoureux, the part that his father played for his debut at the same theatre thirty years ago. The son will afterwards create a role in Sardou's Thermidor, which will be produced in the course of the winter.

Stranpotin.

THE GERMAN STAGE.

Leipzig, Saxony, Oct. 13, 1890.

We have not been remarkably giddy during the past two weeks, in spite of the Messa. The elaborate productions at the New Theatre, which we were led to expect, did not materialize. There has been a dearth of opera, particularly, good opera. I have come to the conclusion that the Messa is more of a nuisance than a novelty, inasmuch as it does not bring to the city any intelligent or even interesting people. Crowds it *does* bring, who fill the theatres to suffocation, and bring their lunches with them. They applaud vociferously, and seem determined to get the worth of their money. I trust that they are not disappointed. Much of the picturesqueness that once attended upon the fairs is gone. It is owing principally to the fact that the booths, stalls, and general make-up of the concern are all in a state of dilapidation, and more filthy than pretty.

On the 28th of last month we had Rigoletto. It called for little remark except that the scenery and costumes were unusually poor and shabby. However, the audience was put in good humor by a very pretty ballet, which followed the opera. It was called Meisner Porzellan. I believe you are to have it this Winter under the title, Dresden China. Either title would be applicable. The music is light and charming. The principal motive, a waltz movement, is entrancing. There were fully two hundred people in the performance, including about fifty very bright and pretty children.

On the 2d, the principal event of the season, thus far, occurred. It was the opening of the Gewandhaus. It drew a brilliant audience; in fact, the concerts at that house always do. It is the weekly swell event.

The soloist for the occasion was Carl Scheidemantel and his welcome was most cordial. He is an old favorite here. Dresden claims him as her own, and she may well be proud of his fine baritone. The orchestra gave as the leading feature the C minor Symphonie No. 1 of Beethoven.

On the 4th occurred the first regular Kammermusik, the Brodsky string quartette being the artists. Their efforts called forth much praise. The 8th saw a guest play. This time we had a Spaniard to teach us the art of singing. His ferocious title is sufficient to command respect, his respectable parents having dubbed him Signor Francesco d'Andrade. Apart from his name he is not in the least dangerous. We heard him in Don Juan and were charmed. We extend our congratulations to Spain. Two nights after his conception of Rigoletto was presented us, but we like our own Schelper better. Nevertheless, Signor Francesco is voted an artist.

The second Gewandhaus concert on the 9th was an artistic treat. Otto Hegner, whom New Yorkers will remember, was the principal soloist. The little fellow did not meet with as warm a reception in the States as his undoubted talent entitled him to, but here he is much liked. He played with brilliancy the Chopin concerto in E minor; the Liszt arrangement of Wagner's Spinning song and the Mendelssohn capriccio. But where he charmed most was in a Berceuse of Chopin's. As a musician I would say that perhaps it might be played more artistically, but as a human being I was gratified beyond all expectations. Your correspondent had the pleasure of meeting the handsome little chap after the concert, and was much pleased by his intelligence. He is not looking as well as when in America. Fraulein Herzog, a soprano from Berlin, assisted, but if Berlin can do no better we will manage to exist without artists from that quarter. The orchestral feature was the Brahms symphonie in C minor. It was rather astonishing to hear Brahms in the Gewandhaus, for Dr. Reinecke has set his face directly against the modern school, but it was splendidly rendered.

Frl. Rathhauser was here again on the 12th. This time she appeared in Mignon, a favorite *rôle* of hers. She was, as she always is, charming. The opera was followed by a repetition of Meisner Porzellan.

The Old Theatre has settled down to its Winter work; viz., alternate performances of comedy and light opera. The Carola Theatre has also recently opened its doors for the Winter, and of that more will be said hereafter.

At the New Theatre for next week are announced: Der Kurrier Des Czaaren, Tannhauser, Merry Wives and Freischutz.

Arthur C. Pell.

A PREDICTION.

Detroit Journal.

Harrison Grey Fiske, of The New York Mirror, promises the biggest Christmas Number of The Mirror ever issued. This means a book worth four times the price charged, and as Fiske has a good habit of keeping his promises, the dramatic fraternity and a lot of other readers are awaiting the publication.

NOTES AND QUERIES.

Will you please tell me the best place in New York for dramatic study? H. H., Dansville, N. Y.

The American Academy of the Dramatic Arts, Lyceum Theatre building; or Mrs. Emma Waller, 260 West Twenty-first Street; or Rose Eytinge, at Klaw and Erlanger's Exchange.

Will you inform me whether Richard Mansfield played Beau Brummel last season or not? Who wrote Beau Brummel? W. J. Wilson, St. Joseph, Mo.

Mr. Mansfield produced Beau Brummel at the Madison Square Theatre on May 12, 89. The author is Clyde Fitch.

To decide a wager would you kindly give me the dates of the first London production of Ruddygore and the Yeoman of the Guards. E. P. G., Charleston, S. C.

Ruddygore, or the Witch's Curse, was produced at the Savoy Theatre, London, on Jan. 22, 1887. The Yeoman of the Guard was produced at the same theatre on Oct. 3, 1888.

If possible, will you let me know who were in the original cast of Belle Lamar, produced by Boucicault at Booth's Theatre at the beginning of Jarrett and Palmer's management of that house. I remember most of the cast (being one of the members myself), but some have escaped my memory. If you can help me out you will greatly oblige C. M. Pyke, Fresno, Cal.

Can any of our readers furnish the answer to this query?

CONFESSIONS OF A CRITIC.

I appreciate the value of a good heading. It is a newspaper instinct to employ titles that will catch the eye. Nevertheless, an apology is due for employing the one that you see above, for it seems to imply corruption and abasement.

Let me say, right at the start, that while I prefer to speak anonymously in this article, I have nothing to confess that I have any hesitancy in committing to paper. I have never accepted a penny from a manager or an actor for my editorial work, nor do I believe that, as a class, my brothers of the quill stand accusable of bribery.

What I want to "show up" is a system, and a disgraceful one. So here goes.

In September, 1882, I was stock reporter for a paper that issued daily out of a city not a thousand miles from Chicago. We will say it was the *Trumpet of Freedom*, because I believe that no journal of that name is published anywhere. Our theatrical critic having fallen incurably ill, left his work to be divided among two or three of us, and whether it was because I showed special aptitude or because I was willing to take the place at a reporter's salary, I was ensconced at the desk of the dramatic editor.

At first I liked it. The skurry-of-work on the outskirts, the long distances to cover, the dull routine of the stock yards, the coarse people I had to meet, the evil smells I had to endure—in place of all that my future associations were to be with luxury and art.

I worked earnestly to fill my place; I "read up" on subjects connected with the stage; I sat through all kinds of plays with differing degrees of enjoyment, but equal patience; I tried to write clearly and sensibly and to polish my style, and the managing editor was good enough to say, after a lapse of some weeks, that I was doing better work than the old incumbent of the office.

Several reforms, too, I started.

I shut down on the pass nuisance, and neither requested nor accepted any tickets except those sent to the office for editorial use whenever a change of bill occurred.

I tempered and shortened the advance notices, which had previously been of the most fulsome character; I declined to see press agents. I never met one in my life who had anything to say, though all of them talk enough, goodness knows!

Ingenious schemes for gratuitous advertising that were constantly attempted by the managers I squelched, and as passes were done away with, the city editor, having no favors to look for, coöperated with me in keeping theatrical matter that had no personal interest or news value out of the news columns.

On a certain Monday Mr. Brangan, foreman of the job printing establishment connected with the *Trumpet of Freedom* office, came to my desk followed by a large person wearing a large moustache and a large diamond and possessed of a large voice, who was introduced to me before I had time to expostulate or escape, as Mr. Rosenbaum, manager of A Raspberry Tart.

After the manner of his kind, Mr. Rosenbaum put me in possession of facts that I had known for a week—that the "Tart" would open at Cooley's that night; that Jonah Faquir, in the leading part, had received much attention; that the show had been well advertised, that eight car loads of special scenery were required in the production; that success had been continuous since the season opened, and that anything I could do would be appreciated.

Then he went away, but Mr. Brangan remained, and bending over my desk said, in a low voice: "You've been hitting some of the shows pretty hard lately, and I'd like you to bear the Raspberry Tart in mind. I dare say it's tough, but go kind of light on it. Rosenbaum is a good fellow, and he's just given us his fence-work until February. Worth a good deal, you know."

I replied, with some asperity, that I should feel obliged to notice the exhibition on its merits, if it had any, and that I would thank Mr. Brangan never to bring theatrical agents to see me, for my time was valuable and they did not influence my judgment; indeed, their offensiveness and persistence were more likely to prejudice me against their shows than to win my favor. The foreman of the job printing department looked surprised and walked away.

I went to Cooley's that night and saw A Raspberry Tart. In the language of the connoisseur, it was "tart," and no mistake, a pointless farce-comedy, made dismal with stale jokes, horse-play and vulgar songs, staged with shabby scenery and acted by eight people with limber legs and husky voices.

I rendered a verdict in accordance with these facts, and it was printed in the *Trumpet of Freedom* next morning. On going to the office on Tuesday I found Mr. Brangan waiting for me at my desk and Mr. Rosenbaum seated beside him. I at once hated Rosenbaum and began to distrust Brangan. It was the last-named gentleman who greeted me, his client being engaged in an amusing effort to appear both conciliatory and reproachful.

"Say," said Brangan, "that was a tough shot you gave the Raspberry Tart this morning."

"It was a tough show," I answered.

"Mr. Rosenbaum says he can't give us his printing if he's going to be treated like that in the very paper he gives it to."

"I have nothing to do with the printing. I am put here to write, and to write for the information of the public."

"Yes, but confound it, here's a concern that's paying money into the office, and you go and spoil the job."

"I can't be supposed to go to the theatres to solicit poster work for you, I hope."

"No, but when we do get a job you needn't jump on it like you did."

This encouraged Mr. Rosenbaum to add, "Ah, it vos verry hard treatment. Rreally, de vorst notice ve got dis seasson."

Mr. Brangan lowered his voice again: "Rosenbaum says he'll let us keep the job if you'll write him another notice—a good one, for to-morrow."

I gasped.

"You can make it read, you know, as if there hadn't been any notice in the paper. Speak of the scenery and draw attention to some of the things you didn't mention in this morning's notice."

I do not pretend that the foregoing is, word for word, the conversation that took place, because this happened eight years ago, but it is the substance of the interview, and the end of it was that I refused to write a second notice correcting my first, and that I emphasized my refusal with strong language.

The pair went away. Within an hour I was summoned to appear at the office of the editor-in-chief, who was also a stockholder in the paper. Though he greeted me with courtesy his brow was clouded. Leaning back in his chair and putting his finger tips together, he began:

"Mr. Brangan has told me of a little misunderstanding such as, I trust, will not recur in future. You were quite right in refusing to make a second notice of that play, for we could hardly afford to contradict ourselves in that public manner, but in writing your theatrical criticisms hereafter, I must urge you to be a little more circumspect."

"Why, I said nothing but what was true."

"I haven't a doubt of it. The question is, whether it is always politic to tell the truth."

I stared, amazed, at this.

"Like other private enterprises, a newspaper is run to make money. Our job department is virtually a part of our paper. I think that, without doing injustice to yourself, you could manage to use a little more charity in speaking of plays and actors that are represented in our business departments, and I would suggest that you see Mr. Brangan and get a list of the enterprises that he is doing work for, so as to avoid attacking any one who might retaliate as this man—Rosenbaum, I believe it is—has done by withdrawing his work from us. Apart from these little things we like your writing, and in speaking of theatres that do not advertise extensively you may still feel at liberty to describe them in your own terms."

I left the room, pained and humiliated. I had looked up to our editor-in-chief. How could I be expected to feel toward him now? The place, the men about me, the whole work on which I had prided myself, shrunk into something sordid and unwholesome. But I had a living to get, a family to support, no other place was open to me, and I hoped that I might be able to argue back a practice of honest criticism, so I worked into the new scheme with as little friction as possible, criticising nearly as much as before, but doing it more subtly, that it might be less perceptible to the dull senses of the Rosenbaums that I still encountered, and for a time things went not unpleasantly.

One night a new piece was brought out at the Raymarket. It was dreadful. Play, mounting and performance were so irredeemably bad that the best and most merciful thing to do was to put the show out of its misery at once. I knew that several of the other papers would score it. How would my praise be construed by people who had read those papers or had seen the piece? I took the liberty of writing the truth, though my article was temperate and even sympathetic toward the actors.

Well, the notice was heard from. The manager of the Raymarket made his appearance at the *Trumpet of Freedom* office before dark, and not only ordered out his advertisement, a picayune matter of ten lines, but swore to use his influence with the other managers to discriminate against our paper. Mind you, he had been treated with greater severity in the *Ghost*, the *Earth* and the *Blizzard*, but he knew that he could not bully those papers.

There was another unpleasant interview with the editor-in-chief, and I afterward learned that he had ordered his advertising agent to call at the Raymarket, explain matters, apologize if need be, and ask for the continuation of the advertisement, which appeared after the show that had been so severely handled had died its natural and inevitable death.

From that time I was hardly more than an agent of the managers in the *Trumpet of Freedom* office. Realizing that they could use the paper in any way they pleased, they abused the privilege shamefully, and one of the first results of their control was that they cut their advertising down to about half what it had been in the days when the paper had backbone; for what was the use of paying for advertising where they could command the editorial page for nothing?

I was nagged with requests and demands that I had to comply with, and a column of puffs and dull business announcements had to be worked into my department several times a week.

I was so ashamed to be known as dramatic critic of the *Trumpet of Freedom*, that I resolved to vacate the post at the earliest opportunity; I often declined to take the paper home to my family; I was in a state of constant indignation and disgust that I was at no pains to conceal, and I tried, but in vain, to prove to the business manager how little had been made by concessions, and that the theatrical advertising was not worth half the trouble it cost to get it. Never, while I was there, did it fill over a column, and to get that amount the concern virtually went on its knees in presence of the whole city.

There was a publishing house that then printed a column advertisement in our paper daily, a soap-boiler who took another column, a clothier who furnished four columns a week and two dry goods houses that could be counted on for anything from a column to half a page a day; yet they never asked for notices, and perhaps would not have got them if they had; whereas, a theatrical manager whose daily contribution was equal only to that of two or three servants advertising for places, could obtain the most obvious puffs on the most conspicuous pages of the paper. I never could understand it. In the meantime I contrived to smuggle a little truth into my notices.

Rosenbaum came back that season to another combination house, the Park Street, with his Raspberry Tart. I merely put my nose in at the door on the night when that atrocity reappeared, for, as it was an old show, it required only five lines of mention, and that was what I gave it, without praise or blame, after I had made the circuit of the other theatres and had gone to the office.

As I entered I saw a light in the business manager's den, and it struck me as odd that he should be there at that hour. I reeled off my copy, and as I had some other work that detained me, the proofs of my notices were brought to my desk. Judge of my surprise when I discovered that the Park Street Theatre had eighteen lines of sheer and silly praise, that I never wrote; that in two or three other notices doubtful adjectives had been replaced by commendatory ones; that eight or ten lines had been boldly struck from my criticism on the play at Cooley's.

I rushed into the composing room and demanded to know who had been meddling with my copy. The foreman said that he had received orders to submit all my theatrical notices to the business manager, who was coming to the office every Monday night thereafter, to revise it. I struck some of the nonsense out of my proofs, then sought the business manager and expressed my sentiments to him with energy. He calmly answered that my style of writing was objected to by the managers, that I did not seem to fall readily into the way of work that I was expected to do, and that for the protection of the business interests of the paper it was necessary to keep a watch on men who "could not be trusted."

That settled it. I went to the office next morning, gathered my effects, resigned from the staff and departed.

As I was descending in the elevator Mr. Brangan got on at the third floor and informed me, with a smile, that he had got Rosenbaum's poster printing back for the rest of the season. I made no reply, but breathed freely when I reached the sidewalk and was out of that office, forever. I had been foisted out of place for being honest. A fortunate chance threw employment within my reach on an independent Eastern paper soon after, and I saw no more of the *Trumpet of Freedom*.

There is my story. What do you think of it?

I think that it discloses a state of facts to be ashamed of, and unless the signs read false there are more *Trumpets of Freedom* than one in this land.

It seems to me that when managers get a grip on a newspaper through its job printing annex or its counting-room they "work" it to their own harm. The public is not deceived by puffery. It is not even led by intelligent criticism to the extent that we wish it might be. But puffs, as a systematic thing, kill themselves. After their worthlessness has been found out nobody will trust them, nobody will read them.

There are papers whose dramatic columns are a laughing stock; there are others that might as well have no dramatic column, for what they print appears to be written in a box-office. I know one poor fellow who, though nominally dramatic editor of a paper, is merely its advertising drummer. He accepts the situation philosophically, and in order not to burden his conscience he writes his notices of plays without going to see them; it is so much easier to lie about something that you have not seen than to praise a bad thing that you have seen.

Theatres must advertise or they cannot live. They are right in refusing to advertise in cheap, coarse, abusive or "society" papers; but honest criticism should be invited, not repressed. It is for the general good of the dramatic profession; it proves that a play deserves to be considered seriously; it makes a favorable notice worth something, and firstly and lastly, it informs the public what is to be seen on the stage, and that is the one duty of the dramatic critic.

This miserable trading in art reduces the theatre to the indignity of an old clothes shop. The self-respecting editor, like the self-respecting manager, works for the good of art, for where the art is sound, success follows naturally. It is only the crude, the adventurous, the false and pretentious that look to a cheap notoriety to obtain their ends.

The press owes less to the stage than the stage owes to the press; hence, the newspaper can afford to be fearless in dealing with plays and actors. When a paper allows itself to be muzzled by an advertisement it deceives its public and degrades its own service.

Shall the critic who has sunk his manhood in its employ stop at the mere writing of puffs? As long as he must write puffs, whether or no, is he to be much blamed if he takes a salary from the manager as well as from his newspaper? Is he to be blamed if, in return for a $50 notice in the morning he begs the favor of $10 worth of seats in the evening?

Not until the editorial departments of our newspapers are independent of their business interests can we look to see them boldly state the truth.

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The Following Dates are Offered to Traveling Managers. Write or Wire.

ALBANY, N. Y.—Jacobs' Opera House, Nov. 20, 21, 22. Dec. 15, 16, 17. Jan. 19, 20, 21.

ALBANY, N. Y.—Proctor's Theatre, Nov. 6.

BRIDGEPORT, CONN.—Proctor's Grand Opera House, Nov. 6, 12, 13, 14, 15, 20, 21, 22.

BEAVER FALLS, PA.—Sixth Avenue Theatre, Christmas and New Years.

BUFFALO, N. Y.—Corinne Lyceum, Nov. 10, 11, 12. Dec. 4, 5, 6-18, 19, 20.

BUFFALO.—Court Street Theatre, March 23. May 11-25.

BALTIMORE, MD.—Harris' Academy of Music, Dec. 15, week.

CLEVELAND.—Jacobs' Theatre, May 18 and after.

CHICAGO.—Alhambra, Jan. 18. April 26. May 10-24 and after.

CHICAGO.—Clark Street Theatre, Nov. 23-30. Dec. 14. Feb 1. March 15-22-29. April 26. May 3-10.

CHICAGO.—Academy of Music, Nov. 16-30 Matinee. Dec. 7. Jan. 11. May 3-10-17.

DULUTH, MINN.—New Lyceum Theatre open time after March 1.

ENGLEWOOD, CHICAGO.—Timmerman's Grand Opera House, Thanksgiving and December.

HOBOKEN, N. J.—Jacobs' Theatre, Dec. 1, 2, 3, 4, 5, 6-18, 19, 20, 21, 22, 23, 24. Jan. 8, 9 10-26, 27, 28.

HARTFORD, CONN.—Proctor's Opera House, Nov. 3, 11, 12, 13, 17, 18.

HANNIBAL, MO.—Park Opera House, Nov. 24, week; Dec. 8, week.

HAZLETON, PA.—Broad Street Opera House, weeks of Nov 24 and Dec. 2.

KOKOMO, IND.—Opera House, Thanksgiving.

LOUISVILLE, OHIO.—Opera House, December.

MONTREAL.—Jacobs' Theatre, weeks Oct. 27 and Feb 16.

NEW YORK.—Jacobs' Theatre, March 2, April 27, May 4-18 and after.

NEWARK, N. J.—Jacobs' Theatre, Dec. 18, 19, 20. April 13, week.

NEW HAVEN, CONN.—Proctor's New Haven Opera House, Nov. 5, 14, 15, 19, 20.

NORFOLK, VA.—Lewis Opera House—Open time.

OMAHA, NEB.—Coliseum, after Dec. 6.

PATERSON, N. J.—Jacobs' Opera House, Dec. 1, 2, 3-15, 16, 17-22, 23, 24.

PHILADELPHIA, PA.—Continental, Jan 19-26. Feb. 2. March 23, all after.

PARIS, KY.—New Grand Opera House, Open Time after Dec. 1.

ROCHESTER, N. Y.—Jacobs' Theatre, Feb. 5, 6, 7-16, 17, 18, 19, 20, 21.

ROANOKE, VA.—Opera House, Nov. 27 and March 30.

ROCHESTER, N. Y.—Academy, Nov. 17, 22, Feb. 2, 7.

SYRACUSE, N. Y.—Jacobs' Theatre, Nov. 3 Dec. 29, 30, 31. Jan. 19, 20, 21.

STREATOR, ILL.—Plumb Opera House, Oct. 20, Nov. 27 and Dec. 25.

SPRINGFIELD, MASS.—Gilmore's Opera House, Nov. 27.

TORONTO.—Jacobs' Theatre, weeks Nov. 3 and March 2.

TROY, N. Y.—Griswold Opera House, Nov 7, 8, 13, 14, 15, 20, 21, 22.

UTICA.—Jacobs' Theatre, Oct. 29, 31 Nov. 1, 10, 13, 17, 18, 21, 22, 28, 29.

WAPAKONETA, O.—Timmermeister's Opera House, Holiday and other dates wanted.

WESTFIELD, MASS.—Nov. 27, Dec, Feb. and March open.

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